

S H O C H I K U

Kabuki Play

"SHIN-USUYUKI-MONOGATARI"

(The Revised Story of Usuyuki)

Four Acts

To Be Presented By Kikugoro, Koshiro, Kichiemon and

Sojuro Joint Troupe At The TOKYO THEATER

May 5th To May , '48.

23 16/4/48



Shin Usuyuki Monogatari.

SYNOPSIS:

In celebration of the birth of the Shogun's son, by order of Rokuhara-dono either Rai Kuniyuki or Dankuro was expected to have the honor of forging a sword for self-protection. On the recommendation of Sonobe Hyoe, however, Rai Kuniyuki was charged with the mission, so Dankuro bore Hyoe hatred and attempted to trap his son Sonobe Saemon. Handsome as Saemon was, he was loved by Young Lady Usuyuki, daughter to Lord Kozaki of Iga Province.

The ringleader of the intrigue turned out to be Akizuki Daizen who had recommended Dankuro for the important mission, but there was no evidence for it.

In the teeth of persecution, Saemon eloped with Usuyuki.

On the other hand, Dankuro had an ambition to forge a sword with a view to offering it to the temple, but his father Masamune initiated Kunitoshi into the secrets, so he got angry and stabbed at Kunitoshi. On the contrary, however, Dankuro was cut his arm by Masamune. Thereupon he turned from his evil ways and confessed his sins. Thereby Akizuki and his confederates' intrigue was thwarted.

FIRST ACT

---- Scene of Kwannon Temple, Kiyomizu, Kyoto ----

Dramatis Personae:

Sonobe Saemon; *Haino*
Swordsmith Dankuro; *Kichie mon*
Footman Tsumahei; *Mitsuzo*
Akizuki Daizen; *Koshino*
Rai Kuniyuki;
Shibukawa Toma;
Chief Priest of Kiyomizu Temple;
Young Lady Usuyuki; *Senkian*
Waiting-Maid Magaki; *Toriko*
Others.

Scene of Kwannon Temple, Kiyomizu

The stage represents the Kwannon Temple of Kiyomizu. Here two priests and one footman with bamboo-brooms and a pail respectively are sweeping.

With those men on the stage, the curtain rises.

First Priest: Now, now, we're through with sweeping.

Kakunai, you'd better have a smoke.

Footman: Well, Seinen-sama, since this morning we've been sweeping and especially the chief priest is busy.

I wonder what will take place.

First Priest: No wonder you're anxious to know it.

Today by order of the Shogun Sonobe-No-Hyoe-dono's son Saemon-sama will come here to offer a sword named "Kage-No-Ken", I hear.

Second Priest: Besides, Miss Kozaki will also visit this shrine, so the chief priest has strictly ordered us to clean the precincts.

Footman: Well, then, will the guests be here by order of the Shogun?

First Priest: That's why we've helped you sweep.

Footman: In return for your service, you'll be given a lot of offerings by them, I think.

First Priest: Don't say such a silly thing.

Three: Ha, ha, ha, ha! (Looks over there.)

Second Priest: Look! It's surely Miss Kozaki coming here.

First Priest: That's right. I'll tell the chief priest of her coming.

Second Priest: Now, come on, come on.

Numbers of People: Here we are.

(With music, six attendants wearing Japanese coats of silk gauze and pleated skirts and two female pages with an amulet and a hand-chest respectively behind the attendants come. Following them, Young Lady Usuyuki wearing a long sleeved dress, Magagi wearing a bonnet and carrying a parasol in her hand, some other waiting-maids and parlour-maids come to the main stage and say, "You attendants, take a rest at the resting-place."

All: Certainly.

(Thereupon all the attendants go into the right. Afterwards Young Lady Usuyuki and all the waiting-maids take their respective place.

Maga: Well, Young Lady, today the sky is bright and clear and a nice spring day.

Although the cherry-trees facing the room have bloomed, they're like potted plants in the garden and don't give pleasure to us. Happily we can enjoy flower-viewing here, however. Although there are a great many noted places for cherry-blossoms, we're glad the cherry-blossoms of our native-place are at their best.

What do you say to taking a rest for a while
on the stool behind the tree?

Usuyuki: Oh, right you are!

The cherry-blossoms are called the king of
flowers, so all cherry-blossoms are equally
admirable, but the cherry-blossoms in full
bloom with the temple as their scenery are
far superior to those in the garden.

What a fine view, isn't it!

(Meanwhile, all of them spread a carpet and
Young Lady Usuyuki takes a seat on the stool.)

First Waiting-maid: Excuse me, Young Lady, but even a
dead cherry-tree bursts into flower, they say.
Now the cherry-blossoms of the Kiyomizu Temple
are in their glory.

Second Waiting-Maid: All of them are in full bloom and
none of them have fallen, so we can enjoy our
time here.

Third Waiting-Maid: The cherry-blossoms in their glory
of this scenery outdo even those of Yoshino and
Hatsuse.

Fourth Waiting-Maid: We would like to spend our days
happily in spring, too.

All Waiting-Maids: Exactly so..

First Parlour-Maid: Well, we're grey-haired, so prefer
dumplings to cherry-blossoms of the Kofukuji
Temple.

Second Parlour-Maid: We'd like to take some rice-cake
of Mt.Kinryu and flirt with gentlemen in a happy
mood with drink.

Third Parlour-Maid: For mercy's sake our pledge will be
realized.

Fourth Parlour-Maid: As if going to the Iho promontory,
we accompanied her to see the earliest cherry-
blossoms.

Sixth Parlour-Maid: Better than flower-viewing and dumplings
are the gentlemen's faces.

First Parlour-Maid: We've been looking forward to seeing
the thousand cherry-trees.

We'll never sick of enjoying them -----

All Parlour-Maids: Shall we?

Usuyuki: As all of you say, the cherry-blossoms of the
city are now in full bloom. It is spring now.
This view is beyond description.

Waiting-Maids, bring some colored paper.

Second Waiting-Maid: Certainly.

(With music, the waiting-maid brings some
colored paper and an ink-case. Young Lady
Usuyuki takes out a strip of paper for writing
poems on and composes a poem on it. Magaki
takes it and reads.)

Maga: "Although I can see cherry-blossoms in spring
every year, I feel they have burst into flower
for the first time this year".

Your poem leaves nothing to be desired.

First Parlour-Maid: That's right. What with her excellent poem and what with her good looks, she is a Komachi in the present age.

Second Parlour-Maid: No wonder she isn't pleased with an ordinary man.

Third Parlour-Maid: However, Magaki-sama is too strict in taking care of her.

Fourth Parlour-Maid: Figuratively speaking, she is like treasure kept in a warehouse.

Maga: Don't say such a silly thing. Excuse me, Usuyuki-sama, but what do you say to having that strip of paper tied to some branch?

Usuyuki: You may do so if you please.

Maga: Well, then, to some branch.

(Magaki hands the strip of paper to the first waiting-maid when the fifth parlour-maid ties the strip of paper to one of the branches after saying parting words.)

Maga: Now, Young Lady, you should worship at the Kwannon Temple.

Usuyuki: Well, then, everybody, come with me.

Maga: Let's worship at the temple, ----.

All: Shall we?

(With music, all the people come into the stage, look over there and are in thought.)

Usuyuki: Say, Magaki, what's that beautiful mountain over there?

Maga: Please wait a moment.
We've the telescope ready at hand.
Now, now, bring it here right away, Waiting-Maids.

All: Certainly.
(Just then the sixth waiting-maid takes out a telescope when Magaki takes it and looks at the distance with it.)

Maga: The mountain over there is Mt. Atago.

First Parlour-Maid: Gracious!

The popular Saemon-sama is coming over there.

Second Parlour-Maid: Really! (Looks into the telescope)

Indeed he's coming here.

First Parlour-Maid: Hullo!

Second Parlour-Maid: Hullo!

(All of them make a scene.

With the same music, from the stage passage Hanayama Ennojo, a young warrior, wearing a sedge-hat comes out and comes into the stage.

First Waiting-Maid: You see, Saemon-sama is coming.

Second Waiting-Maid: Look! He's dressed in fashionable style.

Third Waiting-Maid: The stylish Japanese coat, the long sword and the sedge-hat which is attractive to women.

Second Parlour-Maid: From within the hat his handsome face will appear.

Fourth Parlour-Maid: We should like to see his face.

Six Parlour-Maids: Exactly so.

(Meanwhile, the detached warrior takes off his sedge-hat, looks up at the stage and goes into the right.)

Parlour-Maid: Look, Suehiro-san. What an ugly face he has!

All: Ha, ha, ha, ha.

First Waiting-Maid: He's quite different from Saemon-sama.

All: Very likely.

Maga: Oh, you've taken so much time in using it.

Well, well, I'll use it and see. (Takes out the telescope and looks over there.)

Look, look! Over there we can see three persons. One of them must be real Saemon-sama.

However, the branches of the cherry-trees prevent us from seeing his face.

Anyway he'll be here later on, so let's wait for him in the inner temple.

(With music, from the stage passage Sonobe Saemon wearing a Japanese coat, a sedge-hat and carrying two swords at side and Rai Kuniyuki dressed in dark-colored clothes come out, followed by Tsumahei, footman, carrying a sword-box in his hand; they stop at the stage passage.

Saemon: The cherry-blossoms are compared to snow or clouds as written in the poem.

This month is march and the sky is bright and clear today.

Kuniyuki: A great many people leave for the Kwannon Temple so as to see the cherry-blossoms in its precincts. They don't know when they'll return home.

Tsumahei: Today~~xx~~ is a bright spring day and I have accompanied him as his footman.

I've long been looking forward to coming to Kiyomizu and now am here at blossom-time.

Saemon: The thousand cherry-trees of Yoshino have now burst into flower.

Kuniyuki: However, this scenery of the temple surpasses the cherry-blossoms.

Saemon: What a fine view!

Both: Indeed!

(The three men come into the stage. From the right the chief priest dressed in a scarlet robe comes, followed by a priest.)

Chief Priest: How do you do, Saemon-sama?

Now you're here. Today you've come here to visit the temple on official business.

Thank you very much for the trouble you have taken.

S: As you know, the precious sword was forged by Rai Kuniyuki at the request of the Shogun. According to the Shogun's wish to offer the sword to the Kwannon Temple of Shimizu, I've come here.

Thank you very much for your having come here to meet me. You haven't yet seen Kuniyuki, have you?

C: Oh no. How do you do? I'm the chief priest of this Kiyomizu Temple. And what's your surname?

K: How do you do? I'm a man named Rai Kuniyuki and an inhabitant of Awakaguchi.

In the House of Sonobe, I'm treated like a retainer. I'm very glad to see you.

(Meanwhile, Young Lady Usuyuki sees Saemon with the telescope.)

S: Well, then, I'll ask you and Kuniyuki to offer this treasured sword before the temple, Right Reverend.

C: Certainly.

(Tsumahei hands the sword-box to the priest.)

S: You see, we've been looking at the beautiful Cherry-blossoms up to now.

The sky is in pink clouds of the cherry-blossoms, a symbol of mercy, so I should like to break off a branch of the cherry-tree and take it home.

C: Alright. You may take as many as you want. I'll wait for you there. Now, Kuniyuki-sama.

K: I'll accompany you so as to offer this treasured sword before the temple.

S: Well, Tsumahei, hand the treasured sword to the chief priest.

(Tsumahei hands the sword to the chief priest

right away.)

C: I'll offer up prayers later on.

S: Good-bye, Right Reverend.

C: Saemon-sama, see you later on.

(Thereupon the chief priest leads the way, followed by Kuniyuki and the priest; they go up the steps and leave.)

At the same time Young Lady Usuyuki, Magaki, the waiting-maids and all the others come down the flat stage.

Saemon and Tsumahei exchange glances with each other.

Magaki looks at Tsumahei. Meanwhile, Young Lady Usuyuki sits down on the stool of the right.)

S: Well, Tsumahei, these cherry-blossoms are especially beautiful, aren't they?

T: Right you are.

They're in their glory and unusually beautiful.

S: Indeed!

A while ago I expressed my wish to the chief priest and he agreed to it, so I should like to break off a branch of the tree and take it home.

- T: Well, which branch shall I break off?
(Just then Saemon notices the strip of paper tied to the cherry-tree)
- S: "Although I can see cherry-blossoms in spring every year, I feel as if they came into flower for the first time this year."
Well, how interesting this poem is! I don't know who composed this poem, though.
Tsumahei, break off this branch with the strip of paper tied to it.
- T: Very well, very well.
(Tsumahei breaks off the branch of the cherry-tree with the strip of paper tied to it and brings it.)
Meanwhile, Young Lady Usuyuki whispers something to Magaki thoughtfully.)
- Maga: Oh, now I see.
You needn't tell me of it any more.
Please leave the matter to me.
- Tsumahei: Well. (Comes out in the center.)
- M: Excuse me, Tsumahei-dono, Mr. Footman.
- T: Well, Woman, what do you want with me?
- M: I've got something to tell.
- T: To me, eh?
- M: Oh no, to him. (Points to Saemon.)

T: Ah, do you mean my master?

M: That's right.

T: Well, then, draw near him and tell him.

M: Oh, excuse me. (Comes near Saemon and feels awkward.) Ha.

Saemon: Ha, ha.

M: Ha, ha.

Both: Ha, ha, ha, ha, ha, ha.

M: Excuse me, but the branch has its owner.

It's impolite of you to have broken it off
and take it to your house. Please fasten it
to the tree as it was.

S: Well, I'll tell you.

The Chief priest of this temple allowed me to
break off a branch of the tree and take it
home though you haven't known the reason.

M: Excuse me for interrupting you, I know it's
more impolite to cut you short than to break
off a branch of the cherry-tree, but my
master Lord Kozaki's daughter Usuyuki-sama
wished that nobody would pluck these beautiful
blossoms and composed the poem.
It's unkind of you to have let your servant
break off the branch with the strip of paper
tied to it. Now, fasten it as it were and
let the young lady brighten up.

- S: Then, I'll apologize to her for it.
Since it's a very interesting poem and her handwriting is wonderful, I wanted to take it to my mansion and show it to my mother, so I did such a rude thing unconsciously. Please forgive me.
- M: Well, then, even if you directly apologize to Usuyuki-sama for it so as to let her understand you, it won't be a discredit to you. Sorry to trouble you, Mr. Footman, but won't you urge him to do so?
- T: Alright. Excuse me, Sir, but you'll have to see her.
- S: Well, I've seen no man among them, so I shan't be able to join the women.
I'm a very strict man, so I may see her, but I'm afraid anybody might take notice of us and it would give rise to scandals in spite of my innocence. If so, it might give trouble to both of us.
- T: However, -----
(Meanwhile, Magaki comes to Young Lady Usuyuki and is in deep thought. The first waiting maid gesticulate.)

First Parlour-Maid: I'm afraid he's too strict to make love.

Second Parlour-Maid: The world is wide, but looks narrow so far as love is concerned.

Third Parlour-Maid: The young lady is now in the very springtime of youth.

Fourth Parlour-Maid: So no wonder she loves him, though.

Fifth Parlour-Maid: Without making an excuse, she should confess her love to him.

Sixth Parlour-Maid: In order to let him understand her mind, -----

All: She'd better confess her mind to him.
(Meanwhile, Young Lady Usuyuki thoughtfully draws up the ink-case and writes something on a strip of paper for writing poems on.)

Maga: Excuse me, Usuyuki-sama, but what did you write on it?

Usuyuki: Well, I started composing this poem, but I don't know whether the following seven letters will bear fruit or not, so it'll give me trouble, I'm afraid.

(Young Lady Usuyuki is absorbed in thought and turns to Magaki, who is also in thought.)

M: Oh, Young Lady, I've hit on a good idea.
You needn't worry about it, but had better leave the matter to me.

Say, everybody, I'll be here with her, so go and see the cherry-blossoms on all sides, as they're now at their best.

Parlour-Maid: Thank you very much. Well, then, we'll leave you here and enjoy the cherry-blossoms in this neighborhood.

Tsumahei: Well.

Maga: I've come here again.

T: What do you want with me?

M: Well, although I told the young lady as you told me just now, she said she wouldn't excuse you so easily for the matter and wished that you would write the following seven letters of this poem properly unless you would come to her.

T: I can't compose a poem.

M: Well, then, I'll ask Saemon-sama to do so just the same. Well, as you just heard me, will you please write the following seven letters of this poem properly?

(Thereupon Saemon takes up the strip of paper.)

Saemon: Hm. "As the twig of the lofty cherry-tree has been broken off, so unrequited love -----"
So she writes.

She must be in love. (Thoughtfully takes a brush out of his belt and writes something on the strip of paper with it.) Now, alright.

(Magagi looks at the strip of paper.)

M: "As the twig of the lofty cherry-tree is broken, so unrequited love will turn out to be successful, too."

Bravo! (Comes near Young Lady Usuyuki.)

Now, now, you'd better thank him for the letters "Will turnout to be successful" which he added to the poem. You needn't be bashful. Never hesitate in doing what is good. Now, now, take courage.

(Just then Magaki forcibly thrusts Young Lady Usuyuki to Saemon. Young Lady Usuyuki fidgets. Magaki gesticulates.)

Maga: Oh, I feel impatient. You mustn't be so bashful. Get near him and tell him of your mind, please.

Right away, right away.

Usuyuki: But -----

M: Oh, how impatient!

(Is in thought.) Excuse me, Saemon-sama, but the young lady has happened to see you and wishes you'll grant her request.

Saemon: I wonder what's her request, but I'll do anything that I can as a warrior.

M: Well, then, I hope you'll make an oath.

S: Alright, I swear before Kwannon of Kiyomizu and our family deity that I'll never tell a lie.

- M: I feel relieved to hear it.
Won't you please grant the young lady's wish?
She wants very much to become your wife.
- S: Don't be silly, Maid-Servant. Young Lady Usuyuki
is Lord Terazaki's daughter, isn't she?
It's absurd that she would like to become my
wife.
- M: Well, is there any ordinance which prohibits
Lord Kozaki's daughter from falling in love
with you?
You swore before your family deity, but you
have told a lie, haven't you?
- S: Well, I didn't mean so.
- M: Oh, don't equivocate.
Say, Mr. Footman, will you please urge him to
comply with it?
- Tsumahei: Oh, it's embarrassing. Alright, I'll act as
a go-between in her love affair.
Anyway, leave the matter to me. (Comes near Saemon.)
Excuse me, Sir, but I'll have to tell you.
I've been overhearing the matter in detail up to
now, but you're too obstinate, I'm afraid.
You'd better think it over and grant her
request.
- SE Silence!
- T: You'd better do so.

S: Silence!

Silly you are! Behave yourself!

T: I beg your pardon. (Comes to Maga.)

M: Say, Mr. Footman, how was the result?

T: I failed in it after all.

M: Huh? .

T: Now there is no help for it. Let her give up my master.

M: Huh?

T: Now, you'd better give her up. (Tells Magaki of the way to do so. Magaki lets Young Lady Usuyuki understand it.)

M: Well, then, won't her comply with it?

Well, Young Lady, what will you do?

It'll be a discret to you.

Now, please be ~~xxxx~~ prepared for death.

Usuyuki: Alright.

(Just then Young Lady Usuyuki draws Saemon's smaller sword and tries to kill herself.)

Saemon: Oh, how short-tempered of you!

Heavens! (Snatches the sword from the hand of Young Lady Usuyuki, who holds on ~~the~~ to his hand.)

U: Because of my unrequited love, I wanted to kill myself.

However, you kept me from doing so.

Are you going to grant my request?

S: Well -----.

M: If you don't grant the young lady's wish,
let her go and die.

U: I'm prepared for death.
(Again tries to kill herself.)

S: Look out!

Mr Well, then, will you grant her wish?

S: Well, I'm afraid -----

U: You haven't replied to me, so do you mean
to say that I shall have to kill myself after
all?

S: Well.

M: Will you grant her wish?

S: Now.

Both: - Now.

Three: Now, now, now, will you please grant the
wish?

S: Alright, I'll grant her wish.

U: Oh, I'm glad to hear it.

(Young Lady Usuyuki draws near Saemon)

T: Oh, Young Master, you have been proud that
you're a man of moral character superior to
your father, but now you're flirting with the
lady.

You should behave yourself.

(Thereupon both Usuyuki and Saemon leave each other.)

However, I'm glad you've granted Usuyuki-sama's request after all and agreed to marry her.

Congratulations!

(Both Tsumahei and Magaki are beside themselves with joy. Just then a bonze comes out.)

Bonze: Excuse me, Saemon-sama, but I'll tell you. Kuniyuki-sama is waiting for you. The chief priest wants you to come.

S: Thank you for your kind message. Tell him that I'll be there in a jiffy.

Bonze: Certainly. (Goes into the right. Magaki whispers something to Young Lady Usuyuki, who draws up the ink-case, writes something on a sheet of colored paper and hands it to Magaki. Magaki gesticulates and draws near Saemon.)

Maga: Now, this is the young lady's promise of heart which she can't express in words.

Saemon: She has drawn a sword and written the Chinese character "heart" under it.

On the third of next month -----

Dedicated to Sonobe-No-Saemon-sama.

Tsumahei: Thin snow of spring behind the valley.

Usuyuki: Then it'll melt before people become aware
of it.

Saemon: I appreciate your pledge firmer than a stone.

U: I'll surely wait for you.

S: I'll stealthily meet you without fail.

U: Saemon-dono.

S: Good-bye.

(Saemon gesticulates, goes up the stone steps
and leaves, followed by Tsumahei.

Young Lady Usuyuki seems to be loath to part
from him.)

Maga: Well, Young Lady, on the night of the third
day of next month -----.

Usuyuki: He assured me that he would stealthily meet me
without fail then.

M: So he said.

You're happy, aren't you?

U: Oh, yes.

(Thereupon the waiting-maids and parlour-
maids come out.)

First Waiting-Maid: Excuse me, Magaki-sama, but what do
you say to going back to the mansion now?

M: Indeed we've spent much time here. Well, then,
Young Lady, please go back to the mansion.

All: Please.

(All of the waiting-maids attend Young Lady Usuyuki and leave. Magaki remains there. Again music starts.)

M: Young as she is, no wonder she feels impatient, though.

How innocent the young lady is!

Now I feel relieved.

(Magaki leaves.

From the right the chief priest comes with the bonze having the sword, offers up prayers at a suitable place and leaves.

"Like the current of water it will be difficult for man to repent of his former misconduct.

Wishing for God's help, Kuniyuki's son Kunitoshi is coming so as to be excused by his father though he incurred his father's displeasure".

With~~h~~ music, over there Kunitoshi shows up and comes to the stage passage.)

Kunitoshi: The cherry-blossoms of Gion, Kiyomizu and Chionin are now in full bloom.

In contrast to them, I pay homage to the temple every day so as to be forgiven by my father, for I incurred his displeasure.

Before I attract attention, I'll purify my heart under the waterfall and ask for God's help.

(With the chant of a sutra, Kunitoshi comes into the stage.

"Offering prayers, Kunitoshi goes down the slope so as to wash his hands in the waterfall when he happens to look up at his father's face.")

Kunitoshi: Oh, you are -----

Kuniyuki: You are -----

(Tries to turn back when Kunitoshi seizes him by the sleeve.)

K-T.: Father, please wait a moment.

K-Y.: Oh, whom do you call Father, I, Kuniyuki, have no child. Let me go!

K-T: Well, no wonder you're angry with me.

Young as I was, I fell a victim to a woman's charms, forgot my parent and at last I was disowned by you.

Soon after that the woman of my heart joined the majority.

Then I became afraid of divine punishment, so I decided to make a vow to Kwannon for seven days in expiation of my sins and wished to be excused by my father. Seven~~days~~ haven't yet passed since then, but today I've only just seen you. It must be Buddha's grace.

For mercy's sake, please forgive me, Father.
("He asks for Kuniyuki's pardon with tears
in his eyes.")

K-Y.: Six years have already passed since I parted
from you. Since you're my only son, I should
like to say that I'll relieve you of disinheri-
tance, but from a sense of obligations in the
world I shan't be able to do so easily.
Although there are a great many swordsmiths in
the country, I'm well-known in this line.
As for you, however, you haven't yet forged
even one sword, so however I may want to
excuse you, I shan't be able to relieve you
of disinheirtance.
If you apprentice yourself to any swordsmith,
learn forging even a blunt sword and sign
your name Kunitoshi on its blade, then I'll
relieve you of disinheritance openly.
Otherwise I wouldn't forgive you.

K-T.: I appreciate your kind words. According to
your advice, I'll apprentice myself to a
swordsmith and prosecute my studies as a
swordsmith right away. However, I'm now
beside you, yet can't call you father.
Please understand my mind.

K-Y.: I'm in the same boat. Take good care of
yourself.

K-T.: Father.

K-Y.: Son, no, Young Man, leave here right away
before you attract attention.

K-T.: However, I don't know when I shall be able
to see you again.

K-Y.: Oh, don't say such a regrettable thing.

K-T.: But -----.

K-Y.: I say, leave here.

("He is obliged to comply with his father's
words.")

With the chant of a sutra, both of them leave.

"Dankuro has a oblique file handed down to the
House of Masamune. Wicked as he is, he'll
disturb the peace of the country."

Meanwhile, Dankuro comes out of the temple,
takes out the sword and files it.

After much thought, he puts the sword in the
white sheath and puts it in the box.)

Kuniyuki: Say, Dankuro, what have you done?

Dankuro: Oh, you're Kuniuuki-dono.

K: Dankuro, what have you done?

D: Well, I -----

K: What do you mean?

D: Since it's an excellent sword, for my
information I wanted to see it and was
going to open the box.

("He quibbles.")

K: Well, then, I've no objection to it.
Your father Masamune was my father Kunishige's
disciple, so we're in the same school.
You may ask me any question. Now take out
the sword and look at it to your satisfaction.
("He is argued down by Kuniyuki".)

D: Oh, I needn't do so any more.

K: It's rude of you to say so. Now I'll take it
out and show it to you.

(Tries to untie the cord of the box, so
Dankuro is at a loss and makes up his mind
to kill him.)

D: Kuniyuki, be prepared for death.
("He strikes at Kuniyuki from behind when
Kuniyuki makes a swift parry and draws his
sword."

Dankuro stabs at Kuniyuki, who at once makes a
swift parry and draws his own sword.)

K: I won't ask the reason of you, but I know
you're evil-disposed.

D: What?
("Dankuro strikes at Kuniyuki desperately,
but he thinks he is no match for Kuniyuki and
jumps down from the high balustrade".)

Just then Dankuro jumps down from the high balustrade and manages to stop when Kuniyuki detains him.)

K: Oh, I won't let you run off.

"They struggle.

Just then Akizuki Daizen happens to come and loses no time in throwing the knife attached to his sword sheath at Kuniyuki as a dirk when Kuniyuki falls and meets with a violent death." While Kuniyuki is having a rough-tumble with Dankuro, Akizuki Daizen dressed in stylish clothes comes out and loses no time in throwing the knife attached to his sword sheath as a dirk at Kuniyuki, who dies thereby. Daizen adjusts his clothes and comes into the stage when Dankuro notices him.)

Danku: Daizen-sama.

Daizen: Huh!

(With music, Daizen takes off his sedge-hat.)
And how did things turn out?

Dan: Please don't worry.

When I filed the cursed sword, I was found out by him and in danger.
Thanks to your coming, I narrowly escaped death.

Dai: Well done, well done!

And --- and how about his dead body?

Dan: I will dump it behind the main temple.

However, this knife has your family crest inscribed on it, so it would be a serious matter if it should attract attention. Now, please receive this.

(Just then Dankuro puts Kuniyuki's dead body under the stage and hands the knife to Daizen, who suddenly stabs at Dankuro and fights with him for a while.)

Dan: Hey, what are you going to do with me?

Dai: If you tell others that you filed the sword, it'll prevent me from fulfilling my ambition. If I kill you, nobody else will know this matter, so I'll put you to the sword here.

Dan: Well, then, you're afraid that I might tell it to others.

Dai: That's right.

Dan: Now I can't help it.

I won't run off.

Now I'm prepared for death though I'm a poor swordsmith of Sanjo.

(Is absorbed in thought.)

Now, Daizen, kill me right away.

Dai: Oh, you're well prepared for death. Save us, merciful Buddha.

Dan: Kill me without offering a prayer.

(Daizen strikes Dankuro with the back of his sword.)

Dai: Now that I've understood your mind, you may go home.

Dan: Well, then, will you spare my life thought I've known the secret matter?

Dai: Of course. This is a reward for your service.

(Hands a package of money to Dankuro.)

Dan: Thank you.

Dai: Leave here right away.

Dan: Then, good-bye.

Dai: Go.

Dan: Certainly.

"In no time Dankuro tucks up his clothes and runs off."

(Dankuro hurriedly goes into the stage passage when from the stone steps Toma comes out.)

Toma: Sir, how was the issue?

Dai: Huh!

To: It must have been successful. (Finds out the puzzle.)

To: Something is here.

Dai: Well, let me see.

 "On the third of next month.

 Dedicated to Sonobe Saemon-sama.

 From Usuyuki (Thin Snow) in Spring Behind the
 Valley."

 The sword is drawn and the Chinese character
 "heart", written on it. Hm, this must be a love
 sign by which they'll clandestinely meet each
 other.

 I've expected so.

 (Daizen is lost in thought while Toma gesticulates.)

To: I'm afraid you're faint-hearted, Sir.

 To-day not only Sonobe but the young lady
 has been here, so you'd better kill Sonobe and-----.

Dai: Oh, shut up, Toma.

 I know what I'm about.

 See? (Whispers something to Toma, puts the puzzle
 into his pocket and grins.)

To: Well, then, are you leaving here now?

Dai: After I return home, I'll make arrangements,
 so you should remain here and -----.

To: I'll observe in detail how both Sonobe and
 Usuyuki act.

Dai: Don't make a slip.

To: Daizen-sama.

Dai: I'll ask you to see to it.

 "Daizen leaves serenely."

(Daizen calmly goes into the stage passage.
Toma remains there and is lost in thought.)

To: By my master's order, I'll remain here,
ascertain how they'll act and go home.
I'll take delight in doing so.
Today I should like to win the heart of Magaki,
but I'm afraid she won't easily give all her
heart to me as she's a stout-hearted woman.
Anyway I'll go to the detached temple and
spy how the young lady and he will behave.
("He nods and starts going when Tsumahei comes."
With the sound of running feet, Tsumahei comes
out running and takes notice of Toma.)

Tsumahei: Hullo! You're Toma-sama..

Toma: Hm, you're Tsumahei.
Why are you loitering here?

T: I just want to ask you a question.
Didn't you meet Kuniyuki-sama? (Seems to be
in thought.)

T: Do you know where he is?

To: No, I don't know.
So far as I know, Kuniyuki will go to the
Seikanji Temple of Nakayama. People said that
he was somewhere in Toba, Fushimi or Yodotakeda.
I'm afraid I don't know any more.

T: Don't talk nonsense, please.

(Just then Sodehei comes.)

T: Sodehei, haven't you met Kuniyuki-sama yet?

Sodehei: No, not yet.

T: Well, then, look for him in the opposite direction.

Sode: Certainly.

Then, I'll do so.

Good-bye, Toma-sama. (Leaves.)

T: Then, I'll look for Kuniyuki-sama. (Starts going.)

To: Hey, wait, Tsumahei.

T: Do you want anything else with me?

To: I've a lot of things to tell you. You've taken Magaki to wife though I'm over head and ears in love with her, haven't you?

T: You seem to have known it, so I'll tell you frankly. I'll admit Magaki is my wife.

What are you going to say if she's my wife?

"Tsumahei says strongly when Toma leans on him."

To: Oh, you're a very conceited footman. You should say that you'll give Magaki to me and act as a go-between in my love affair.

T: I'm sorry, but I shan't be able to do so.

To: Now that you've said so, I can't help it.

I've been on good terms with you up to now, so-----.

T: What are you going to do?

To: Fresh water will be offered to your wife and
you as you're her bridegroom.

T: What?

To: Hey, hey, Footmen, give fresh water to the
bridegroom who will call his wife. (Calls out)

~~Numbers of Footmen~~

Numbers of Footmen: If he calls his wife, throw him into
the river.

(So saying, a great many footmen in livery come
out with pails and stand in a row on the stage
passage.

Thereupon Tsumahei poses sternly.)

T: Hm, you must be Akizuki's followers. You're
all footmen like me, so you've brought pails of
water respectively.

First Footman: You've called your wife and are a
bridegroom.

Second Footman: We'll offer you fresh water.

Third Footman: Tsumahei, marriage -----.

All: we'll congratulate you.

("Tsumahei bursts into laughter.")

T: Hm, ha, ha, ha, ha---

Thank you very much.

Here is the Kwannon Temple of Kiyomizu.

You've spoken of my wife, so now I feel hot

and should like to wash my excited face with pure water. However, if you talk big, I'll kick your shins and let you drink death water. ("He spreads out his hands and waits for their attack.")

Just then Tsumahei gets himself ready for fighting and poses sternly.)

To: Sprinkle the footman with water and let him smart for it.

All: Okay.

(With fanfare, Tsumahei has a rough-tumble with all of them having the pails. They run after Tsumahei and leave.)

Tsumahei: Now, I'll look for Kuniyuki-dono.

("Without knowing that there is the dead body near him, this young footman leaves there hurriedly.")

Meanwhile, Toma rises to his feet.)

Toma: I won't let you go.

(Struggles with Tsumahei.

("He will be praised for his strength and ability -----")

Both of them struggle for a while. Just then six of the footmen come out.)

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Six Footmen: Wait. (Surround Tsumahei in the middle and
detain Toma.

"By everybody.")

----- Act Drop -----

SECOND ACT

--- Scene of Terazaki's Mansion ---

Dramatis Personae;

Terazaki Iganokami;

Sonobe Hyoe;

Sonobe Tomoemon;

Katsuragi Mimbu;

Akizuki Daizen;

Shibukawa Toma;

Chinsai;

Young Lady Usuyuki;

Terazaki's Wife;

Gou;

Waiting-maids.

The stage represents Terazaki Iganokami's
mansion.

With the melody of a harp song, the curtain rises.
Six waiting-maids and Tea-boy Chinsai are playing
poem cards on the carpet.

First Waiting-maid: In contrast to my present state of
mind since I met my sweetheart ----.

Second Waiting-maid: I wasn't so meditative in the
past as I am now.

(Takes the very card and puts it before her.)

Third Waiting-maid: Shall I read the cards in your place
for a while?

First Waiting-maid: Oh, no, you mustn't.

Lately, I've been accustomed to
reading Chinese Characters thanks to their
instructions, so now I can read any difficult
character.

Second Waiting-maid: Now, now, read the next card, please.

First Waiting-maid: Waiting for the man who will
never come at the bay in the evening, ----

Third Waiting-maid: I long for him.

Chinsai: Now, it is the young lady that longs for him.

Handsome and fair in face as Saemon-sama is, he is a man of moral character, so the young lady has fallen in love with him. In the near future they will become man and wife and live in harmony.

Love laughs at distance. Oh, here is the card.

I should like to see my lover by all means.

Third Waiting-maid: If the young lady hears of it ----.

Fifth Waiting-Maid: She'll be surely glad.

Sixth waiting-maid: Indeed it's a good omen.

All: Exactly so.

~~First Waiting-maid~~

First Waiting-maid: Speaking of the good omen, Saemon-sama whom the young lady loves sent a letter to her through Magaki-sama that he would meet her this evening.

Chinsai: Well, then, after all they've come to love each other.

How I envy them!

Waiting-maid: Tut, tut, if our lord should hear such a matter, we'd have to apologize to him for it, you know.

Third Waitng-maid: Well, time is nearly up.

Let's make ourselves ready for it as arranged.

Chin_{sai}:

Then, I'll go back to the room and get ready for it true to schedule.

Oh, I've made a mistake. I'll wait for Lord's return.

(After parting words, all of them put away the things and go into the inner room.)

"They leave.

With the toll of the evening bell as a sign, Sonobe Saemon is coming."

With the sound of the hanging-bell, the following song comes within hearing:

"Tempted by the bright and clear sky early in spring, thin ice under the flowering-plants started melting yesterday.

So does today.

The sound of the evening bell is suitable for their meeting."

Over there Saemon appears and comes into the stage, shown by Gou.

Gou leaves for the left thoughtfully.

"As previously arranged, as soon as Young Lady Usuyuki notices him, she runs to him."

From the inner room Young Lady Usuyuki comes out and notices Saemon.)

Usuyuki: Saemon-sama!

Sae: Hush! (Checks her and looks around.)

Be quiet, be quiet!

Shown by Gou-dono, I've come as far as here, but I'm afraid I might attract attention. There's no sign of others' coming, though.

U: I'm very glad you've come.

Even now I feel restless. Right away, Saemon-sama.

S: Usuyuki-dono.

U: Now, please come this way.

("Shown by the young lady, Saemon is about to go when the lady's voice is heard from behind.")

Lady: Wait a moment.

("No wonder both of them have lost their presence of mind.")

Both of them feel awkward and crouch.)

Lady: Well, Saemon-dono, you needn't hide yourself.

Daughter, just come here, as I won't scold you.

I'll tell you good news.

("Hearing her mother's words, young Lady Usuyuki timidly hangs her head.

So does Saemon.")

Headed by Saemon, Young Lady Usuyuki goes to the left of the flat stage and seems to be bashful.)

Lady: Oh, I've noticed your clandestine meeting, so no wonder both of you are at a loss, but parents having their daughters will have the same experience. Should this matter be brought to light, it would be a discredit to both the Houses of Sonobe and Terazaki. Since both of you love each other, I'll surely make both of you husband and wife.

Both: Huh?

Lady: However, unless you marry legally, people would speak ill of you.

Until then, Saemon-dono.

Leave here right ~~wa~~ away.

S: Very well. Well, then, will you forgive me mistake and ----?

L: Of course; my daughter loves you, Saemon-dono. I'll surely let you marry her.

U: Well, Mother, I understand your mind, though. Should Father ----. I'm worried about it.

L: Why would he refuse your request?

You're his daughter, as well, aren't you?

Leave all the matter to me ---- your mother.

Now, Saemon-dono.

("She urges him to go home right away.
Just then voice is heard.")

Voice: The Shogun's messengers have come.
(Saemon gets astonished voice.)

S: Have the Shogun's messengers come, eh?
("Owing to the messenger's unexpected visit,
Saemon doesn't know how to hide himself.
Both the lady and her daughter are also
startled".

Both the young lady and Saemon are at
a loss what to do.
The lady harbors both of them behind her
and meets the messengers.)

Voice: They have come in.
("Terazaki Iganokami, master of the
mansion, Regent Katsuragi Mimbu
of Rokuhara, Akizuki Daizen
carrying the sword-box with him and Sonobe
Hyoe come."

With dancing music, from the stage passage
Iganokami wearing his ceremonial dress,
Katsuragi Mimbu wearing his ceremonial dress and
carrying the sword-box with him come,
followed by Akizuki Daizen dressed in a
ceremonial dress and Sonobe Hyoe wearing

his ceremonial dress; they stand
in a row on the stage passage.)

Iga: Say, my Darling, Hokuvara-dono's messengers
have come about our daughter
Usuyuki and Saemon.

Lady: Really!

I: Honorable messenger,
please come this way.

Mimbu: Let me pass on official business.

Now, both of you ----.

Daizen: After you.

Mimbu: Excuse me.

("He passes calmly.")

Not only the lady but also the others look
suspicious. Sonobe Saemon does
not know what to do owing to their sudden
coming.

Mimbu sits upright.)

Mimbu: Well, Hyoe-dono, will you tell your son Saemon
of rebuke from Hokuvara or shall I,
Mimbu, tell him of it?

("In less then no time Akizuki Daizen interrupts him".)

Daizen: Oh, you needn't do so out of deference to him. Especially Hyoe-dono will find it difficult to investigate his own son. However, Saemon is here in bad time, so he won't be able to excuse himself. It's a laughing matter really.
("Daizen instigates Mimbu, but without listening to him Mimbu sits upright."

"Mimbu turns to Saemon.")

Mimbu: Saemon-dono, now come here ----.
I say, come over here.

Sae: Certainly.
(With music, Saemon comes timidly in the center. Mimbu is lost in thought.)

M: Well, Saemon-dono, I hear you're trying to curse the world in co-operation with Usuyuki. Why have you plotted such a thing? Confess it frankly.

S: Don't put such a blame upon me.
I wonder why the Shogun has heard such a thing.
I, Saemon, am innocent of such crime.

M:

Well, I'll tell you.

Recently, by order of Rokuhara, the treasured sword has been forged by Rai Kuniyuki, but you must have filed the sword for the purpose of cursing the world. With whom have you revolted against Kamakura? Confess it frankly.

If you have anything to justify yourself, I'll hear it from you and inform the Shogun of it.

(Takes the sword out of the box which he has brought.)

This is the very treasured sword that you offered to the temple. Now, come here and look closely at it.

("He offers the sword to Saemon, who takes it up and looks closely at it.

Getting astonished at the filed blade, Saemon is at his wit's end.

Terazaki gets also surprised at it and becomes speechless with

God is my witness that I, Saemon, have nothing to do with it.

Some one who bears me an ill will must have done so, I should say.

("Before he finishes talking, his father Hyoe strides to him and seizes him by the queue." Hyoe cannot master his anger, but walks directly up to Saemon and draws him up.)

Hyoe:

What a hateful guy!

Although you've committed such a crime, it's cowardly of you to say that somebody who bears a grudge against you must have done so to trap you. You're a warrior, aren't you? If you haven't done so, why won't you explain yourself, you rude guy?

("Hyoe says so.

Iganokami sympathizes with him out of his paternal feeling.)

astonishment for a while."

Mimbu offers the sword before

Saemon, who takes it up, looks closely
at it and gets startled.

Iga gesticulates.)

Daizen: Say, Saemon, now you can't pretend
ignorance, can you?

Mimbu: Say, Saemon, ~~xxx~~ listen to me.

It's a terrible crime that you had the sword
filed so as to curse Kamakura-dono.

When an insolent guy you are!

However, you're still young,
so you can't have conspired to rise
in revolt especially with young Lady
Usuyuki.

By saying so, I won't examine you leniently.
You mustn't lose presence of mind,
you see. If you want to explain yourself,
tell me of it frankly.

Sae: Honorable messenger, what you said
is reasonable. However, why should I
curse the world in such peace times?

Iga: Don't say such a thing,
Hyoe-dono. Your son had such a disaster
unexpectedly.

I suppose somebody must have plotted to trap
him.

Well, I was told that our daughter would also
be examined, but have you any evidence
of it?

Daizen: Here is an undeniable evidence of it.
("He takes the young lady's letter out of his
pocket." He takes out the letter of the
previous act.)

Look! Under the picture of the sword
is written the Chinese character
"Heart". Dedicated to Saemon-sama.
From Usuyuki(thin snow) Behind the valley.

This is good evidence that your daughter
is conspiring with Saemon.

You can recognize her handwriting, can't you?
("He offers the young lady's puzzle."

Akizuki Daizen offers it before the lady,
who exchanges glances with young Lady Usuyuki.)

Lady: Say, Daughter, now is important time.
Keep presence of mind. If you're innocent
of it, you should justify yourself.

("The lady feels impatient and urges her to excuse herself when she lifts her face after all.")

Usuyuki: In your presence, I'm ashamed to tell you, but I happened to become intimate with Saemon-sama and wrote the letter to him.

The puzzle of "Heart" under the sword means that I should like to see him stealthily. A silly woman as I am, I wrote such a thing and I'm sorry it became the cause of the trouble. Please forgive me.

Daizen: The pretext is very poor. Not from my personal point of view, but by order of the Shogun I shan't be able to forgive you for that.

First of all, rebuke fell on you due to the Chinese character written under the picture of the sword.

"Heart" means the blade of the sword.

You must have let him file the blade as your sign. As to the line of the words

"Dedicated to Saemon-sama. From Usuyuki Behind the Valley, it is a puzzle in celebration of Saemon's rise in the world to the extent that even if he now hides himself behind the valley like snow or ice, he will make his name like rain or hail in the future.

Thus Rokuhara-dono's insight leaves nothing to be desired. Have you anything to explain yourself for it, however? "Wicked and glib-tongued as Daizen is, Daizen argues them down.

The lady clings to her daughter.")

Lady:

Why did you commit such a gross crime? You have no more excuse to make, have you? If you have, you should excuse yourself.

If you haven't, you'll be unable to escape from punishment.

Should anything befall you, what should I, your mother, do?

("The lady draws her near her knees and bursts into tears despite the others' presence.

Thereupon Iganokami speaks sharply."

Iganokami gesticulates.)

Iga: Oh, how regrettable of you! Behave yourself as my wife! It doesn't look well for you to speak kindly to our ungrateful daughter. Let me go!

("He glares at his wife." Meanwhile, Saemon is lost in thought.)

Sae/ Well, your daughter knows nothing about it. I, Saemon, am only to blame for it. When I offered this treasured sword to the temple, Rai Kniyuki also accompanied me, so Kuniyuki will plead that I was innocent of it. However, he disappeared at Shimizu and has been missing since then. Until I find out his whereabouts please give me the period of grace.

(Gesticulates so as to ask a favor of them.)

Mimbu-sama, please intercede with the lord for me.

(Mimbu turns to Daizen and makes no reply, so he turns to Daizen.)

Daizen-sama, please do so.

("He is falsely charged with the crime and at a loss what to do. Daizen gets puffed up.")

Daizen: Although he committed such a heinous crime, he asked us to intercede with the lord for him. What a brazen-faced thief Saemon is!

Hm, ha, ha, ha!

Sae: Now there is no other way left but this.
("Saemon puts his hand on the hilt of the sword when Mimbu calls him.")

Mimbu: Oh, wait, Saemon. Have you lost your head? Even if you commit "harakiri" now, do you think you'll be able to justify yourself?

Sae: Well, I'm afraid not.

M: If you commit "harakiri" and die, you'll be adjudged guilty.

S: Well.

M: No wonder you're impetuous, but would you like to live out till you'll find out Kuniyuki's whereabouts and prove your innocence?

S: Hm.

M: Well, you should give up doing so.

("Before he finishes speaking Todorokibo and some other priests of Kiyomizu come with Kuniyuki's dead body on a door." With the sound of running feet, from the stage passage with Todorokibo in the lead two bonzes come carrying Kuniyuki's dead body on a door.)

Todorokibo: Excuse me, but I'll tell you.

Mimbu: What?

Todorokibo: This dead body was dumped behind the temple, so despite the night we bore the report to Rokuhara when we were told that you had all come here about this matter and being ordered to bring it here, we've brought the dead body here.

("Hearing his words, they were all astonished.

Meanwhile, Saemon unconsciously rises to his feet and looks closely at it.")

Sae: Heavens! Kuniyuki died. I'm afraid nobody else would prove that I was innocent of it.

("He cries bitterly.")

Mimbu: Bring here a light, anyone.

(In the inner room.)

All waiting-maids: Certainly.

(Two waiting-maids come out with a lighted hand-lantern and sit down on the left.

"Mimbu composedly rises to his feet."

The waiting-maids place the hand-lantern beside the dead body when Mimbu looks closely at it.)

Mimbu: This dead body must be that of Swordsmith Rai Kuniyuki of Awadaguchi.

("He ascertains whether the dead body had any wound or not.")

How strange! He must have died without being even slightly wounded. His throat must have been sharply gouged by a knife attached to the sheath of a sword.

Among Rokuhara-dono's retainers I wonder who has such a skill. Hm, the murderer must be Daizen. Well, what a brazen-faced murderer!

(Looks askance at Daizen.)

Well, Priests, Thank you for your immediate appeal.

I'll have the murderer arrested and investigate him very soon.

Anyway put aside the dead body right away.

All Priests: Certainly.

(Carrying the dead body on the door, all of them go into the stage passage. The The two waiting-maids go into the inner room.

"According to Mimbu's words, the priests go back to the temple. Daizen smiles on his cheek.")

Daizen:

Such a thing has often happened since old days. When Sasaki Saburo Moritsuna-dono led the van at Fujito, he learnt the art of wading the shoal from a fisherman, but put the fisherman to the sword and sank him to the bottom of the sea for fear that the fisherman might tell the art to others. The same thing can be said with Kuniyuki. The rebel let him file the blade of the sword for cursing the world, but put him to the sword for fear that he might tell it to others. Now, you see the reason why Rokuhara-dono cast suspicion on him, so he has no way to excuse himself, I should say.

("Hearing his accusation, Saemon feels ill at ease and seems to be at his wit's end. Both of the fathers are lost in thought.)

Iga: Hyoe-dono, just come with me, please.

Hyoe: Certainly. (Bows to the messenger and goes to the stage passage.)

Iga: Well, Hyoe-dono, owing to our daughter's bad act even your son was put to disgrace to my great regret. I don't know how to apologize to you.

Hyoe: Well, well my son is to blame for it, for he must have misconducted himself with her. I'm very much ashamed of his conduct.

Iga: However, it's their private matter.

Well, what shall we do with our mutual trouble?

Hyoe: I've also been thinking of it up to now, but you're older than I, so out of respect to you I haven't talked of it up to now.

I: Oh, you're very modest, Old as I am, I'll act according to your directions. Please think of a good way to do.

H: As you know, to-day we met with such a disaster unexpectedly. Should others let

them confess their crime, it would be a disgrace to us. I should like to take care of your daughter and examine her, so I hope you'll take charge of my son and investigate him. I want them to give us several days' grace, but what do you say?

I: Well, it's a good idea indeed. Well,
~~then, let's go back to our seats.~~

H: Well, will you agree to me? I feel relieved to hear it.

I: Now, let's go back to our seats.
(Both of them come back to the seats on the stage.)

Well, Honorable Messenger, I will tell you. I, Iganokami, have a favor to ask of you.

H: I, Hyoe, have also a favor to ask of you.

I: Please listen to us.

H: Please.

Both : Please.

Mimbu I: And what's your request?

I: Our request is ----.

I: About our daughter Usuyuki on suspicion---

H: And my suspected son Saemon. If
you allow us to take charge of them,---

I: One of these days we'll investigate
them and let them confess what they've
done.

H: Honorable Messenger, if you think
it proper -----.

I: Will you kindly grant our request?

Both: Please.
("In less than no time.")

Daizen: Oh, you mustn't. If they investigate
their children and fail in it, we'll
lose a clue to the incident. There-
fore, the best way is that I,
Daizen, will take charge of both of them
and let them confess what they did.
("He wants to get the start of Mimbu,
but Mimbu is too wise to be taken in.")

Mimbu : Hm, there is a grain of truth in your
idea, but their wish is reasonable,
as well. In my opinion, Saemon
should be taken care of in the
House of Terazaki while the girl

ought to be kept in the House of Sonobe. If they exchange their child and examine their son or daughter respectively, it would be impartial and their request would be granted.

What do you say?

Daizen: But if they should take charge of their children and let them escape?

Mimbu: Then, I, Mimbu, would commit "harakiri" so as not to put you to shame.

Daizen: But, it wouldn't -----.

Mimbu: Oh, don't push yourself forward.

("Eloquent as Daizen is, he gets sore and keeps silent. Both of them are moved to tears by Mimbu's kindness. Mother clings to daughter.")

Lady: Well, then, are you going to Sono-be-dono's house?

Since you were born you have never left your parents' house, though.

I hope you'll explain yourself to your satisfaction and again come back to me, your mother, in good health.

"She/ bursts into tears. Usuyuki clings to mother and also bursts into tears. Just then Mimbu suddenly calls out.")

Minbu:

Well.

(With orchestral music mixed with the sound of a hand-drum, he turns to both Usuyuki and Saemon.)

Minbu:

Although you're young, you committed such a terrible crime and gave a lot of trouble to your parents. Shame on you! It's a terrible plot to curse the world. Somebody must have asked you to do so. Therefore, I'll let you separate from each other and make your parents keep you, so you'll have to think of it. Well, should the crime be fastened on you, your parents would be able to investigate you closely due to their prestige, so you should confess what you did as soon as possible.

(Gesticulates and lets them shake hands with each other.)

"Don't forget that you'll surely meet

each other even if you part from each other for the time being."

Now, you see?

(Exchanges glances with Daizen and covers their hands with his fan.)

Well, (Checks him.) The criminals I'll surely. (Pushes Saemon to Iganokami and thrusts Usuyuki to Hyoe.)

Hand over to you.

("Mimbu takes such a kin-hearted step. Hyoe speaks politely.")

Hyoe: Well, Terazaki-dono, thanks to Mimbu-dono's judgement we'll exchange our child respectively and go home. Will you be able to investigate my son Saemon successfully?

Iga: Of course. Even if I, Terazaki, torture him, I'll let him confess what he did. Will you be able to examine my daughter Usuyuki?

Hyoe: Of course. I'll let her confess it even though I torture her cruelly.

Iga: Will you do so successfully?

Hyoe: Will you?

Iga: Respectively.

Hyoe: Respectively.

Both: Let them confess their crime.

("Although they look excited superficially, they brace themselves up and exchange their child. Sonobe Hyoe takes the young lady.

Meanwhile, Hyoe takes Young Lady Usuyuki.

Hyoe and Mimbu look askance at Daizen.)

Hyoe: Nonorable Messenger, after you.

Mimbu: Then, I'll do so. Daizen-dono, come with me, please.

("However, Daizen pretends ignorance. Parents and children part from one another reluctantly. Usuyuki and Saemon only glance at each other and weep."

The lady supports Saemon. On the right Mimbu seems to be in grief. Daizen goes to the stage passage. Taking Young Lady Usuyuki who is

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dejected, Hyou goes to the stage passage,
followed by Gon. Saemon exchanges glances
with each other and seems to be in thought.

----- Act Drop -----

13

DRAMATIS PERSONAE:

Terazaki Iganokami;

Sonobe Hyoe;

" Saemon;

Footman Sodehei;

Hanegawa Hyozo;

Sonobe's Wife Lady O-Ume;

Waiting-waid Gou;

Terazaki's Wife;

Young Lady Usuyuki;

Waiting-Maids

THIRD ACT

--- Scene of Three Persons' Laughter At
Sonobe's Mansion ----

The stage represents Hyoe's mansion.

Here waiting-maid Gou places a pail of flowers and
is arranging Chinese globe-flowers and azaleas.

On both sides four waiting-maids of the House of Hozaki
are seated. With the fourth stroke of the clock the curtain
rises.

First Waiting-Maid: Well, Namiji-dono, time flies like an arrow
indeed.

I've thought the young lady has quite recently been
kept in this mansion, though.

Just look at these flowers.

Second: It is an old-fashioned proverb that all
the plants have no mind. When time comes, even
a willow in the shade will bear buds, they
say.

Third: Although we've come here to attend the
young lady, we are anxious about her for
fear that she might become ill.

Fourth: In contrast to the cherry-blossoms which
we once saw at Miyomizu, Gou-dono must be
very much worried about her.

("Sonobe's wife often inquires after her health everyday" With music, from the interior Sonobe's wife Lady Ume dressed in a long overdress and looks at Magaki.)

Ume: Everybody, several times a day I inquire after Usuyuki-dono's health for fear that she might be taken ill. Well, everybody, you'd better go to the next room, arrange the flowers there right away and soothe the young lady's aching heart.

~~First Waiting-maid~~

First Waiting-maid: Well, then, we'll go to the next room.

Second " :

Arrange the flowers there -----

Third Waiting-maid: And the young lady's aching heart ----

Fourth " : We will soothe ----

Four Waiting-maids: We will do so.

("In reply to the signal from the interior Waiting-maid "Magaki comes."

Just then the four waiting-maids enter the interior with the flowers.)

Magaki: Well, ~~Magaki~~ Madam, thank you very much for your kind inquiry about her health of every day.

Ume: By the way, Magaki, is Usuyuki-dono alright today?

M: Well, since she came to this mansion I've comforted her in various ways, but she always worries about the young master, so I feel pity for her.

Ume: No wonder she does so.
I'll again meet the young lady and cheer her, so bring her here with you.

M: Certainly.
("Although Usuyuki has been confined in a room and spends her days there, Usuyuki is beautiful as ever.")

Thereupon the paper sliding-doors are opened on both sides. Within the room Usuyuki is seated on the cushion reading a book at the desk and exchanges glances with Lady Ume.)

Ume: Oh, Usuyuki-dono, I'm glad to see you well.

Usuyuki: Mother, you ought to have scolded me, but on the contrary you speak kindly to me.
I feel as if you were my real mother and should like to stay here as long as possible.

Ume: Well, I didn't give birth to you, but you're my daughter-in-law, so I shouldn't treat you as a stranger.

Usuyuki-dono, you can't have done the terrible plot to curse the world.

Moreover, I don't mean to praise my son, but I know Saemon would never do evil, so you needn't worry about the matter.

U: Please don't say anything more about it. Since I came to this mansion you've looked after me kindly.

I appreciate your kindness.

Should I fail in justifying myself, I would never disgrace Saemon-sama's name even if I take the guilt upon myself, so I've nothing to worry about, but I should like to see him once for all.

Ume: No wonder you would like to do so. To be frank with you, I should like to do so. In the very presence of Kwannon of Kiyomizu, the disaster took place, so Kwannon should prove that Saemon and his wife were innocent of it, though.

(Bursts out crying.

"While she is weeping, Sonobe Hyoe calmly comes out." From the interior Sonobe Hyoe wearing his pleated skirt and carrying his swords at side comes out and sits on the upper stage.)

Hyoe: Young Lady, I haven't met you since last night. Are you alright? Well, you and my son can't have committed such a crime, I know. Although I suspect Daizen who put the blame on you, sorry to say I've no evidence to fasten the crime upon him. Several days have passed since then. Since Rokuhara-dono's order is strict, should you be handed over to him, I'm afraid you might be tortured to death in spite of your innocence. Recently I've worried only about this matter. After consulting with my wife about it, I've decided to let you leave here.

Magaki, you also get yourself ready
for accompanying her.

Hey, Sodehei, Sodehei.

("In reply to him, Sodehei comes in preparation
for a journey.")

Just then Sodehei comes carrying an oilcoat,
gaiters, a sword, a sedge-hat, a cane
and straw-sandals with him.

Hyoe sees him.)

Sodehei: As you told me, I've made preparations
for a journey. (Prostrates himself.)

Hyoe: Hm.

Ume: Did you hear him, young Lady?
Although we have a great many relatives, we
won't ask warriors to look after you.
This footman Sodehei is in a humble
position, Saemon trusted him and let
him take care of his sandals.
We're told his native place is in the
neighborhood of the Takamaji Temple of Yamato
Province. He says you may stay in his native
place as long as you like if you find it
pleasant to stay there, but we'll inform you
of good news shortly.
Please leave here right away. Sodehei and
Magaki, get yourselves ready for it.

("Although she feels impatient, she puts her hands on the mat gracefully.")

Usuyuki: I appreciate your kind words of allowing me to leave here for my future life, but how could I live out while Saemon-sama would have a hard time of it? Would you please consult with my father and let me leave here with Saemon-sama?
(Seems to ask for her favor.)

Ume: Don't say such a silly thing. We're taking good care of you, for you're the very lady of Saemon's heart. Why could we let him have a bitter experience alone? You needn't worry about it. Get yourself ready for it. Say, Magaki, what are you thinking about? Get yourself ready for it right away, won't you?

(Says so quickly to Magaki and Sodehei. Magaki seems to be in deep thought.)

Magaki: Oh no, I'm afraid ----.
(Starts ~~to~~ rising to her feet.)

Ume: Well, then, do you mean to say
that you won't leave here with the young lady?
Why do you disobey our order?

Magaki: Well, I don't mean to disobey your order,
but please understand the young lady's mind.
Should the young lady of whom you've been taking
care run away from here and hide herself somewhere
else, naturally the young lord would be
accused of it. Even if you insist that she
had eloped with him, you would
be reproved for your carelessness of having
let her run away from here.
Should Iga-dono hear this matter, he would
never say that he was glad she left here and
we accompanied her.
Therefore I hope you'll let the young lady
stay here just the same and grant
her cherished desire that she would
like to share the same fate with Saemon-sama
whether she would live out or die.

Usuyuki: Oh, well said, Magaki.
Thank you for your kind wishes, but I shan't
be able to do so.

(Knowing Usuyuki's determination,
the lady hesitates to say anything more.
Thereupon Hyoe raises his voice.)

Hyoe: You shouldn't worry about it unnecessarily unlike
a woman. Although we've regarded you as our daughter-
daughter-in-law, you haven't thought
us your parents, but you won't obey us.
Now we'll disown you for ever.

Ume: Excuse me, no wonder you're angry
with her, but please wait a moment.
Say, Usuyuki-dono.
(Draws near Usuyuki.)

Ume: He said that we've regarded you as our daughter-in-
law, but if you don't act according to our
advice, he'll again get angry with you.
Look at Father's eyes. He looks stern,
doesn't he? I hope you'll understand
our words and leave here.
However, if you don't obey us, I'll also disown
you.

(Usuyuki seems to be in deep thought.)

Usuyuki: Please forgive me.
(Bursts into tears.)

Hyoe: I understnad you've shed tears of sorrow,
so are you going to understand us and
leave here?

U: Well.

H: Magaki, won't you urge her to do so?

Magaki: Well.

H: Do you mean to say that we shall
have to disown her after all?

Magaki: Well.

Ume: Well, then, are you going to leave here?

Both: Well, well, well,
well.

H: Answer me, won't you?
("He threatens her to answer him.")

M: Oh, I'll accompany her.

U: Yes, I'll leave here, so I hope you'll
brighten up and call me your daughter-in-law.
("She bursts into tears.")

Ume: Well, then, will you understand us and leane
here?

U: Yes.

H: Now that she has consented to it, let her be
ready for it.

Ume: Now, get yourself ready for it,
get yourself ready for it right away.

("She goes down to the garden tearfully and trudges.")

Say, Sodehei, take care of our precious daughter-in-law, please.

As we told you a while ago, if we let the young lady stay here long, any trouble might befall her. We trust you and will let you look after her, so take good care of her, please.

(Just then both Sodehei and Magaki seem to be glad.)

Sodehei:

Madam, thank you for your kind words.

As you'll let me look after the young master's wife, I'll never let anybody touch even a finger of the young lady, please set your mind at rest about it.

Ume:

Oh, when you settle down there, write to us, won't you?

U:

Good-bye, Father and mother.

M:

Good-bye and good luck to you.

(She goes down to the garden with tears in her eyes and trudges.)

Magaki helps young Lady Usuyuki dress herself and goes to the gate with her, followed by Sodehei.)

M:

Then we must be going right now.

Hyoe: Say, Daughter, I hope you'll enjoy
good health.

Three: Good-bye. (Leave tearfully.) "They leave
with tears in their eyes."

"The lady sees them off."

Just then the bell of the time rings.

Magaki takes Young Lady Usuyuki by
the hand and goes into the stage passage with
her, followed by Sodehei.

Both Hyoe and Lady Ume see them off.

After much thought, Lady Ume turns to Hyoe.

Ume: Well, my dear husband, according to your
words, we successfully let the
young lady leave here, though.

Should the government authorities
order us to hand her over to them
tomorrow or so, what would happen to
Saemon?

We'd like to let him run off from this place,
but we can't do so as he is now in
their hands. I'm afraid he might have
a bitter experience.

("She says so in a tearful voice.

Hyoe counts the days on his fingers.")

Hyoe: Tomorrow will be a dragon day and a holiday of the Court and the day after tomorrow will be the anniversary of the death of our former lord Toku Kyuin-dono, so no judgement will be pronounced for the two days. During the days, I'll meet Iganokami and suggest him that the young lady ran off of her own free will or we let her run off as the occasion demands and consult with him about the matter, so you needn't worry about it now lament it.

(Lady Ume looks troubled.)

"When he chides her, a door-man on duty comes out." With the sound of running feet, from the stage passage a warrior wearing a pleated skirt comes out and says on the stage passage.)

Warrior: Excuse me, but I'll tell you.
A messenger of Terazaki Iganokami-sama has come and is now in the ante-chamber.
How shall I tell him?

Hyoe: Hm, I wonder what's the matter.
Tell him to come here.

Warrior: Very well. (Turns back and leaves.)

Hyoë: Well, well, I didn't expect a messenger would come here now. You'd better hide yourself and overhear the message.

Tell those of the living-room to prepare tea and bring a tobacco-tray here right away.

Ume: . Very well.

(Just then the lady seems to be ill at ease and goes into the interior.

She leaves regrettably.

In less than no time Iganokami's messenger Hanegawa Hyozo comes in with the sword-box with him."

With music, from the stage passage Hyozo wearing his ceremonial dress and swords comes out with the sword-box with him.

He immediately comes into the main stage and sits on the left.

"He bows to Hyoe.")

Hanegawa: My master told me to inform you of Daemon-dono given in charge.

Although my master wished day in day out that he would be able to justify himself and live out, this morning against our expectations he confesses clearly that he had filed the treasured sword so as to curse the world,

So my master beheaded him with the sword
a while ago and let me bring the
blood-stained sword here with me.
As a result, the young lady given in your
charge will be unable to escape from
the same crime, so you should behead her with
this sword. Later on your son Saemon-dono's
head will be brought here, so you should
offer his head together with that of the
young lady to Rokuhara.

("Hearing his words, Hyoe gets startled."
Hyoe seems to be frightened out of his wits.
"Hearing of his son's death,
he seems to have lost his head.

Meanwhile, the lady cannot master her
emotion, but comes out ottingly and
bursts into tears."

From the interior Lady Ume comes out, exchanges
glances with Hyoe and bursts out crying.

"Hyoe keeps prence of mind.")

Hyoe: 1 •

Messenger, go back and tell your master.
Hearing your message, I've duly received
the sword. As you'll be here later on,
I won't reply to you now.

I'll behead the young lady and wait for your coming.

Hanegawa: Certainly. Then, I must be going right away.

Hyoe: Thank you for your trouble, messenger.

"The messenger leaves tearfully."

Hanegawa Hyozo gesticulates and goes into the stage passage.

"The lady comes out of a room totteringlly."

Ume: How cexing!

Although we must resign ourselves to the inevitable, I can't help thinking ill of the young lady's father Iga-dono.

They were accused of the same crime and needed the same parental kindness.

Although we regarded her as our daughter-in-law and cudgeled our brains to spare her life, he unkindly cut off the head of our son.

Even if he confessed what he had committed, Iga-dono should have denied his confession, but Iga-dono didn't regard him as his son-in-law and put him to the sword cruelly, I'm afraid.

Is the stain on this sword Saemon's blood?

(Draws the sword near her and looks at the blood on it.

"She cannot see it again, but seems to have lost consciousness."

She tries to kill herself with the sword.)

Ume: Well.

("She seems to have determined to kill herself.")

Hyoe: Oh, it's silly of you to try to kill yourself. Not only you but also I, Hyoe, grieve over our son's violent death owing to Iganokami's unkindness. You see, Iganokami is our son's enemy, besides he sent to us such a hateful message that I should behead the young lady and wait.

Alright, to spite him, I'll have a pursuer caught Usuyuki, behead her in his presence and kill him at the same time with this sword.

("He looks at the sword determinedly.")

Hyoe draws the sword and looks closely at it.)

Hyoe: Hm, so this is Saemon's blood.

I'll kill Usuyuki with the same sword to which Saemon fell a victim. Hm, they were accused of the same crime.

("Although he says so manfully, he cannot help shedding tears.")

Just then in the drop-curtain on the stage passage.)

Voice:

Iganokami-sama has come.

Ume:

Iganokami, eh?

(Rises to her feet when Hyoe detains her and says strictly.)

Hyoe:

Hm, so Terazaki has come.

Well, my darling, meet and greet him.

You mustn't say bitter things to him.

I'll change my clothes and have an interview with him later on.

(Rises to his feet.)

Don't shed tears and put me to shame.

"Telling her not to do so, he carries the sword with him and leaves."

In this atmosphere, the stage-settings revolve.)

The stage represents the study of Sonobe's mansion. The stage-settings are placed suitably.

Voice:

Please come in.

("Walking at a snail's pace, Iganokami comes into the room holding a head pail under his arm.")

Iganokami comes in, exchanges glances with Lady Ume and goes round to the right.)

Iga: Well, Madam, a while ago I sent the messenger you and informed you of it.
You must have lamented it.
Did Hyoe-dono behead my daughter? Now, I should like to hear it from you.
(However, Lady Ume keeps silent.)
Well, Madam, didn't she act cowardly in her last hours?
I should like to hear it from you and feel at ease.
("She is overwhelmed with sorrow and hate, so only nods with no words."
Lady Ume keeps silent, so Iganokami says thoughtfully.)

Iga: Hm, I see.
I put Saemon to the sword, so you're so angry with me that you won't speak with me. No wonder you feel so. I won't ask you any more.
("He folds his arms and takes a seat with no word like a wooden statue."
Both of them seem to be lost in thought.
("Just then Sonobe Saemon comes to his house covering his cheeks with a towel so as to avoid attention."

The bell of the time rings.

From the stage passage Saemon covering his cheeks with a towel and carrying a pair of swords at side without a pleated skirt on comes out.

"He stops outside the gate and lowers his voice.")

Saemon: Nobody here?

Tell Mother that Saemon has stealthily come.

Is nobody here?

(Stands on tiptoe and pries in.

"Hearing his words through the wind, Lady Ume wonders.")

Ume: Saemon, eh?

("She is about to rise to her feet.")

Iga: Here, here, Madam, wait a moment, please.

I put Saemon to the sword and his head is in this pail.

Should he come here, it would be a fox in his shape. Man can't break the contract which forbids him from coming here.

It might be his ghost.

Say, Saemon's silly ghost, why didn't you keep my last advice, but did you turn in your grave and come here?

Did you forget the way to die in peace or
were you reluctant to leave this world?
You silly ghost, disappear right away.

("Understanding Iga's warning in a loud voice,
Saemon goes out dejectedly without seeing his
parents.")

Thereupon Saemon turns back and goes into
the stage passage.

"Sonobe Hyoe comes out of a room with a head
pail.

Just then Hyoe comes out of the interior com-
posedly with a head pail. Iga notices him.)

Hyoe: Hullo, Iga-dono!

I'm sorry to have kept you waiting long.

According to your message, I've only just
made preparations for it.

Iga: Have you?

Then, did you behead her?

H: Of course I did as requested.

I: Re-really? Show me the head, please.

H: Well, first of all, I should like to see the
head of my son Saemon whom you killed.

I: Don't say such a strange thing.

Let me see the head in the first place,
please.

H: Oh, you should take the initiative.

(Both of them put the pails in the center.)

I: Oh, you ought to do so first.

H: Then, together.

I: Let us show -----.

H: The heads.

I: Oh, let's do so anyway.

("When they arrange the pails between them and open the lids of the pails, a letter comes out of either of the pails.

Iganokami smiles.

Both of them are speechless with amazement.)

Iga: Although I've been anxious about my daughter's life, did you understand the messenger's words and let her go somewhere?

(Hyoe cuts him short.)

Hyoe: Ah, don't say anything more about it, please. I could understand your true mind, because just now at the back gate -----.

Iga: Oh, please don't say anything more about it, either.

My paternal tallies exactly with yours
I shan't forget your kindness.

Hyoe: Iga-dono.

Both: Thank you.

("Very much.")

Iga: The thing in this head pail is a written petition asking for the sacrifice of your life in exchange for that of the runaway person given

in your charge, isn't it?

Hyoe: That's right.

This pail will be used for putting my head in.
How about yours?

Iga: Nothing.

By the way, when will you be ready for presenting yourself?

Hyoe : Oh, look!

I'll be ready in a minute.

("He exposes his shoulders when even his
underclothes are stained with blood.

Just then Hyoe strips himself to the waist;
he wears a belly-band.

"The lady gets astonished and clings to him."
The lady clings to Hyoe.)

Ume: By gosh!

You said you would be ready, so I thought you
would put on a ceremonial dress, but you're
prepared for death.

If you have to commit "harakiri" because of
the runaway person given in charge, Iga-sama
will also have to disembowel himself.

If you hasten to die, but are acquitted of
the charge, your "harakiri" will be meaningless.
("He interrupts her.")

Hyoe: Here, here, silence!

She was charged with the crime of cursing
the world even though falsely, so I shall have

to be responsible for her escape.

Since I made up my mind to let her run off
I've been resolved to commit "harakiri".

Do you think, I, Hyoe, committed "harakiri"
alone?

Well, as to the treasured sword which Iga-dono
sent to us, the messenger said Iga-dono
beheaded Saemon with the sword and let him
bring the blood-stained sword with him, though.
If the sword had been used for beheading our
son, blood ought to be from the tip of the blade
to the edge of the hilt, but only a little
blood is on the tip of the blade, so Iga-dono
must have spared our son's life instead of
beheading him and as his substitute Iga-dono
committed "harakiri".

So I could understand at first glance.

Although you yourself took the sword in your
hand, you didn't recognize it, but complained
of it bitterly. You aren't worthy of Hyoe's
wife as you lack understanding so much.

What a silly woman you are!

("His eyes flash with anger.")

Iga:

Well, don't get cross, Hyoe-dono.

No wonder you have doubted my mind, Madam.

I'll show you how I, Iga, am prepared.

("He strips himself to the waist; his belly is also bandaged.")

Iga strips himself to the waist; his belly is bandaged in the same way as that of Hyoe.

"The lady is frightened out of her wits."

Lady Ume gets startled and bursts into tears.)

Ume: Both of you are exactly in the same mind.
You're both going to lose your life for the sake of your respective child.

Both of you're kind-hearted and merciful.

("Am I worthy of his son?")

Ume: Although I'm his mother, I haven't been kind to him, I'm afraid.
I'm sorry I didn't know when my husband committed "harakiri" though I had been beside him.

I lack both maternal feeling and matrimonial love, I'm afraid.

How shall I live out, meet my son and make an excuse for it?

("Thinking of her husband and son, she bursts into tears. Hyoe brushes away his tears.")

Lady Ume clings to Hyoe and weeps. Hyoe seems to be in deep thought.)

Hyoe: Well, since we exchanged our respective child,
I've spent my days in sorrow up to today and
forgotten how to laugh.

Iga-dono, you must be in the same boat.

Iga: Now that our dear children have run off and
we're prepared for death, we're relieved of our
burden.

Hyoe: We'll present ourselves to Rokuhara-dono and
immediately start for our long home.

Iga: Now, let's laugh with joy, shall we?
(Meanwhile, Lady Ume bursts out crying.)

Hyoe: That's a good idea.

My dear wife, you should also laugh.

You needn't weep.

Are you going to disobey my words?

("He glares at her and scolds her.")

The three persons exchange glances with one
another simultaneously.)

Ume: Ha, ha, ha, ha.

Hyoe: Ha, ha, ha, ha.

Iga: Ha, ha, ha, ha.

(The three persons keep back their tears and
laugh.

"They split their sides with laughter just like
the three persons' famous laughter on Chinese
soil.")

Hyoe: They were three.

Iga: We're also three.

("They insist that they are not inferior to those people and laugh. Hyoe comes to himself.")

Hyoe: Kozaki-dono, time is up.

Iga: Then, shall I accompany you?

("When they start rising to their feet, she detains them.")

Hyoe: Oh, how regrettable of you!

("He scolds her.")

Iga: Oh, Hyoe-dono, don't say such a thing.

When I left my mansion, my wife did the same thing.

Don't be so unkind to her.

(Gesticulates to calm him down.)

"With her sleeves wet with tears likewise, from behind the bush-clovers Iganokami's wife comes out totteringly.

Just then from behind the brushwood-fence on the left Iganokami's wife wearing a long overdress comes out running.)

Lady: Just now I overheard the details of your talk across the fence. Hyoe-sama and Madam, I appreciate your kindness for having spared our daughter's life.

Ume: I must thank you for your kindness, too.
They're now on the verge of death for the
sake of their children.

Lady: Until our children clear themselves of the
disgrace.

Ume: Live out -----

Both: Please.

("They cling to their husbands respectively.
Thereupon Iganokami's wife clings to Iganokami
while Lady Ume clings to Hyoe.

"They are in anguish both mentally and bodily,
but rise to their feet with tears in their eyes,
exchange glances with each other and totter
owing to their pain on the injury, but brace
themselves up.)

Hyoe: Now.

Iga: Now.

("Like true warriors that they are, they will
die a glorious death."

Hyoe and Iga thrust away Lady O-ume and Iga's
wife respectively and leave them.

Thereupon both Lady O-ume and Iga's wife ex-
change glances with each other and weep.

Meanwhile, Hyoe and Iga exchange glances with
each other, keep back their tears and leave their
wives. "They go out.")

----- Act Drop -----

Scene of Swordsmith Masamune's House.

Dramatis Personae:

Swordsmith Dankuro;
Man-Servant Kichisuke, in reality, Rai
Taro Kuniyoshi;
Shibukawa Toma;
Chief of Groupe; ,
Three Men of Five men Groupe;
Craftsmen;
Catchpoles;
Swordsmith Masamune;
Masamune's Daughter O-ren;
Young Lady Usuyuki;
Waiting-Maid Gou;
Maid-Servant O-sugi;
Others:

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The stage represents Swordsmith Masamune's House of Yamato Province. Here three craftsmen are forging a new sword in the furnace. With the three craftsmen at work on the stage, the curtain rises.

Just then from the interior maid-servant O-sugi comes out with some cups of tea on a round tray.

- - - - -

O-sugi: Now, everybody, will you please some tea? (Offers the cups of tea to them.)

First Craftsman: Thanks, Osugi-dono, but you needn't entertain us so much.

O-sugi: Well, as it's troublesome for me to do so, I don't want to entertain you, but you're also craftsmen working for wages and Oren-san takes good care of you, so I'm obliged to offer some tea to you as her servant.

First Craftsman: Put them here. I appreciate her kindness. We're happy we're taken good care of by such a beautiful lady, aren't we?

Second Craftsman: Right you are!

She seems to be kindly disposed toward us, so is kind to us, I suppose.

O-sugi: It's brazen-faced of you to insist whether she is well disposed toward you or not.
Just look at yourselves in the mirror. She can't be well disposed toward you.

Third Craftsman: Here, here, it's too late for you to make advances to her; she has already kept bad company.

Second Craftsman: That's right. The very man of her heart is Kichisuke of this house.

O-sugi: Here, here, don't say such a cheeky thing. If you call him Kichisuke or man-servant, divine judgment will befall you.

First craftsman: How strange! Why will divine judgment us if we call him Kichisuke?

Three: We'd like to hear the reason for it.

O-sugi: Of course he'll fall into my hands.

Third Craftsman: Don't be silly. If he falls into your hands, you'll be attacked with paralysis immediately.

O-sugi: Don't talk nonsense, you grasping fellow.

(Just then O-sugi goes into the front.)

First Craftsman: Well, then, let's go to the inner room and (To all the other) have a smoke.

(They go into the interior together. Just then Dankuro of this house comes out from the stage passage, attended by three men of the five men group. At the stage passage.)

First Man: Well, Dankuro-dono, to-day we hope you'll forgive your father by all means.

All: Please do so.

Dankuro: Oh, don't make a noise on the street. If you have any business, step in, won't you?

(All of them come to the stage passage and with Dankuro ahead of them they all step in.)

Dan: (Younger) Sister, now I'm back. Oh, I'm afraid all of them are idling away

their time because of my absence.

Here, here, where has Kichisuke gone,

O-ren, O-ren?

(Calls out, in the interior.)

O-ren: Just a minute. I'll be there in a jiffy.

(With music, O-ren comes out.)

Oh, Brother, are you back now?

Well, everybody, you're welcome. Since the other day you've had a lot of trouble about Father, I'm afraid.

First Man: Oh, to-day we'll all let him agree to it by all means.

All: We'd better do so.

(Just then from the left the chief of the group and comes to the gate.)

Chief: Oh, you're all here. The old master of this house has long been waiting for us in our house, too. I'll just bring him here. Hey, Gorobedono.

(Calls; on the left.)

Masamune: Yes; I'll be there in a minute.

(Comes to the gate. They notice him.)

All: Now, now, come in, please.

(As soon as O-ren notices Masamune, she runs up to him.)

Ren: Oh, Father, I'm glad you've come back.
I'm relieved to see you well. Please apologize to him properly, everybody.

Chief: Okay. We'll all apologize to him so you needn't worry about it.

First man: Well, Dankuro-dono, as we told you on our way here, it's unprecedented that you should have disowned your father, so we'll find it difficult to apologize to you.

Chief: However, we feel pity for him, so we've all come here to apologize to you for his sake.

Second Man: Your father has gradually become dejected, so he must have understood your mercy, I should say.

Third man: We hope you'll overlook what he has done up to now.

First man: And will forgive him to save our face this time.

All: Please.

Dankuro: Please don't interfere in his affair.
Daddy will not mend his life easily. How silly he is! Anyway, hear me out, please.

(Music starts.)

As you must know, my father Masamune is a well-known swordsmith, so he could earn a lot of money as a reward for forging to work, as he is an idle fellow. When he made a sword after a long time, he would peculate the money, spend the night in a red-light district and give us --- his children --- trouble. He's quite an *i* undutiful father, isn't he?

Chief: I see. It's no wonder that you've got angry with him, Dankuro-dono.

First man: Well, Daddy, it's a bad thing for father to child.

Second man: After all familiarity breded contempt because of the relation of father to son.

Third man: That's right. We've all come here to apologize to you^r on his behalf this time.

All: You'd better excuse him.

Dankuro: Well, although his fingers are filthy,

I shan't be able to cut them off.

If he turns his ways and works hard,
I'll comply with your words, everybody.

Chief:

Well, then, will you grant our request? I'm glad to hear it. Well, Gorobe-dono, if you disobey your son's words, we'll be put to shame, so you'll have to behave yourself.

First man:

Well, then, Dankuro-dono, I'm glad you've been persuaded of it, so we shall be able to save our face, I think.

Second Man:

Well, Daddy, you mustn't seek pleasure in the night and /i must abstain from eating eels and eggs on the pretext that you'll take a remedy for your chronical disease.

Third Man:

Anyway he's a nuisance to his son. In the world Father is a burden, I should say.

All:

Ha, ha, ha, ha, ha.

Chief:

By the way, we've apologized to his son on his behalf now, so -----.

All:

Oh, we must be going now.

Ren: Well, everybody, thank you for the trouble you have taken.

All: Not at all.

Chief: Well, then, see you again one of these days.

Ren: Good-bye.

All: Well, then, let's go, everybody.

("They leave together.")

With music, all of them go into the stage passage.

"Dankuro takes the swordbox out of the closet and comes out."

Just then Dankuro rises to his feet and takes the sword-box out of the closet.)

Danku: Well, Daddy, you're fortunate.

I ought not to forgive you for the time being, for you are reluctant to intimate me into the secrets of forging a sword as well as the temperature of hot water. I've given it up, as I didn't think you'd initiate me into the secrets till you breathe your last.

However, you're expected to forge a sword, so I've forgiven you against my will I'll tell you of the sword you should forge.

It's a sword which Rokuhara-dono ordered me to let you forge through the good offices of Akizuki Daizen.

This is the very treasured sword which Sonobe Saemon had Kuniyuki filed and offered it to the temple of Kiyomizu. Rokuhara-dono directly ordered me to let you forge a sword with this sword as a model. Look at this.

("He offers the sword-box to Masamune, who opens the lid of the box, takes the sword out of it and looks closely at it."

During the above-mentioned words, Masamune takes the sword out of the box and looks closely at it.)

Masamune:

Hm, this must be the treasured sword forged by Rai Kuniyuki. The blade and color of the sword leave nothing to be desired.

Even I, Masamune, am inferior to him in skill. Although I'm ~~a~~ no match for him, I'll strive to forge exactly the same sword as this.

Dankuro:

Oh, well said! As you must know, it'll be a sword which Rokuhara-dono will offer to the House of Shogun, so you'll have to make efforts to forge it. Hey, hey, Kichisuke, have you cleaned the work-shop as I told you? Daddy frequents houses of ill fame and is filthy, so let him purify himself as soon as the bath is ready. Ah, owing to prodigal Daddy, I've become dog tired. Well, I'll take a nap.

("He carries everything before him and leaves.")

Dankuro gesticulates and goes into the interior.)

Ren:

You must have been very much angry with Brother. He is a noted rascal. Although he is undutiful to you, he is your son just the same, so however he may call you bad names, I hope you'll put up with

it and won't go anywhere else.

Masamune:

Oh, how kind of you! Well said!
However, don't worry about it. I'll
admit you're dutiful to me, but I
pity for him though he is wicked.

Ren:

O h, how nice of you! I've heard your true
mind, so I've nothing to worry about.
It'll take some time before the bath
is ready, so during the time I'll
stroke your wait in the inner room.

Masamune:

Well, then, my dear daughter, let's
talk together after a long time, shall
we?

Ren:

Okay.

("They go into the inner room together.
O-ren and Masamune go into the interior
thoughtfully. Just then the drum of
the time sounds when from the stage
passage Shibukawa Toma appears and
immediately comes to the gate, followed
by a footman.)

Toma:

Is Dankuro at house? Dankuro, Dankuro.
(Calls out, at the interior.)

Dankuro:

Yes, yes. Who are you? (Comes out saying so and notices Tōma.)

Hullo, Tōma-sama! Thank you for your coming here all the way instead of summoning me for business.

Tōma:

Well, what I've come here for to-day is this. Daizen-dono has heard that both Sonobe and Usuyuki are hiding themselves on this neighbourhood, so I'm looking for them every day to examine them. I want to have a talk with you about the sword, so come to the mansion right away.

Dankuro:

Well, then, will you summon me to the mansion about the sword? Certainly, I will.

(Turns to the interior.)

Say, O-sugi, bring my Japanese coat right away.

O-sugi:

Very well. (Brings a Japanese coat and helps him put it on.)

Tōma:

As for me, I'll have to look for them so as to investigate them, so I'll take a rest here for a while and go

there later on, so you should go there with my follower. Hey, hey, Takasuke, show Dankuro to the mansion.

Takusuke: Certainly.

Dankuro: Good-bye, Toma-sama.

Toma: Right away.

Dankuro: Well, I will go.

(O-sugi enters the interior. With the footman in the lead, Dankuro goes into the stage passage. Toma seems to be lost in thought.)

Toma: Say, won't you give me a cup of tea, anyone? (Claps his hands, in the interior.)

O-sugi: Very well. (Brings a cup of tea.)

Toma-sama, you're welcome.

(Offers the cup of tea to Toma, who receives it.)

Toma: Hullo, O-sugi, You're beautiful as ever. Ah, I ~~feel~~ feel awkward.

O-sugi: Oh, don't flatter me, Toma-sama.

Toma: The gourd will roll down. Ha, ha, ha, ha. Is his daughter O-ren in?

O-sugi: Yes, I'm sure she is in the inner room.

Toma: That's good.

O-sugi: Huh?

Toma: Well, I often come here and she is kind to me, so I'll go into the inner room and thank her. O-sugi, show me into the room, please.

O-sugi: Oh, how polite of you! Now please come this way.

(Shown by the maid, Shibukawa adjusts his clothes and enters the room. With a signal, the stage-settings revolve.)

Ren: Kichisuke, just come over here.

(With music, both O-ren and Kichisuke come out.)

Kichisuke: And what do you want with me?

Ren: Oh, I'll tell you good news. I'm very glad to say that Brother has brightened up and Daddy has come back.

K: Well, I'm very pleased to hear that Old Master has come back.

R: Now, will you please give me a congratulatory and satisfactory reply?

K: What do you mean by a congratulatory and satisfactory reply?

(O-ren seems to be in deep thought.)

R: Say, Kichisuke, you must know my mind, so it's unkind of you to pretend ignorance.

K: You mustn't say such a thing so often. I'm a mere servant while you're the old master's daughter, so I'll never disobey your words.

R: Re --- really?

K: I'll pledge myself to your satisfaction.

R: If your words are true, you'll have to think of marrying me right away.

K: Do you mean to say that I shall have to do so right away? Of course I'd like to do so, though. Since I apprenticed myself to your father I've learnt how to use a hammer and to forge in the hearth during the past half year, but sorry to say I don't know how to

regulate hot water, so I shan't be able to support Masamune-sama, I'm afraid. However, if Father should work in my place, we husband and wife should have to be supported by him. This is the very question. Should Old Master initiate me into the secrets of the regulation of hot water through your good offices, then I'd really pledge myself to support him. What do you say?

R: Well, he hasn't yet initiated even Brother into the secrets of forging a sword, but I'll ask Father to grant your wish on a good occasion.

K: Re---really?

R: But you mustn't eat your words.

K: Of course not.

R: Kichisuke.

K: O-ren-sama.

R: How happy I am!

(Both of them nestle close to each other.

"Before they finish talking Shibukawa Toma comes out."

Just then from the back door Shibukawa Heima comes out and look at them.)

Toma:

Gee!

(Thereupon both of them get astonished and jump back.)

K:

Oh, Toma-sama, when did you come here?

R:

I feel bashful.

Toma:

My goodness!

R:

You're welcome here.

(Toma comes near O-ren.)

Toma:

How vexing! Say, O-ren, how unkind of you!

(Music starts.)

Whenever I came here, I made advances to you in various ways, but no wonder you gave cold shoulder to me, because you've such a lover. Hey, Kichisuke, I'll admit you're a little more handsome than I, but you shouldn't flirt with her so much in my presence.

KI:

Oh, don't put such a blame on me, please. I'm a disciple of the old master of this house, you know. How could I flirt with his daughter?

R: Oh, I'm sorry you've treated me as his daughter again.

K: Now, you see, Mademoiselle.

(Lets her understand him.)

Well, how could I dare to misconduct myself with the old master's daughter? Isn't right, O-ren-sama?

R: Right you are! Kichisuke would ~~never~~ do such a thing. Father always says proudly that he is a good disciple.

To: Oh, if your words are true, I'll be relieved of the anxiety. Hey, Kichisuke, I understand you and O-ren don't love each other. Then, I hope you'll act as go-between for O-ren and me.

K: Huh?

To: Do you mean to say that you won't do so?

K: Well.

To: Well, then, both of you must be misconducting yourselves with each other.

K: Absolutely not.

To: Well, then, you should act ~~as~~ as go-between for us.

K: Now.

To: Now.

K: Now.

Toma and K: Now, now, now.

(O-ren gesticulates.)

R: I'll go into the inner room.

To: I won't let you go.

(Just then Toma tries to draw near O-ren when Kichisuke checks him. There-upon O-ren goes into the inner room.)

O-sugi: Kichisuke-don, Kichisuke-don.

(Comes out when Toma clings to her.)

O-sugi: Toma-sama, why have you caught me?

To: Darn it! Say, where has O-ren gone?

How I hate her! She thought litter of me and made fun of me. Now I see she isn't kindly disposed toward me.

O-sugi: Excuse me, Toma-san, but I'll tell you good news.

To: What's it?

O-sugi: I shan't be able to speak loudly, so I'll whisper.

("She whispers something in his ear.")

O-sugi: See?

~~To~~ To: Well, then, is O-sugi there? Now I'll go into the inner room and ---.

O-sugi: Where are you going?

To: To see O-ren.

O-sugi: It's too steal-hearted of you to have
an eye to her.

(With the recitation of the Subscrip-
tion Book, Toma kicks O-sugi.

With a signal, the stage-settings re-
volve.)

On the right of the main stage there is a fence, on the left, a bath-room, in front, a hinged door and at one side, a golden screen. Besides, there is a brushwood-fence and a wicket.

"An apprentice as Kichisuke is, he often has to do domestic work."

After a while; from the right man-servant Kichisuke, in reality, Rai Taro Kunitoshi comes out with a pail of water on his back and seems to be lost in thought.

Kichisuke: By golly!

What a busy man I am!

What with cleaning the workshop and what with pouring water into the bath-tub, I have to do more domestic work than that of a swordsmith.

(From the right Masamune comes out.)

Masamune: Oh, Kichisuke, have you been here?

K: Shall I wash your back?

M: Oh no, you needn't do so.

(Puts his hands into the bath-tub so as to know how the bath is.)

The bath is not warm enough.

If I take the bath now, I'm afraid I'll catch cold.

Make more fire there, please.

K: Certainly.

(Music starts.

Kichisuke comes to the boiler and puts some
~~for~~ fuel into it.

Masamune seems to be in thought.)

M: About half a year has passed since you came to
my house, but don't you know even how the bath
for me is?

K: I'm afraid not.

Only a while ago I pour water into the tub and
didn't tell you of it. Please forgive me.

M: By the way, if I remember right, you told me
that your birthplace ~~is~~ Yamashiro, didn't you?

K: Yes, I did.

M: Hm. I'm sure there is a swordsmith named Rai
in your birthplace, but do you know of him?

K: Well, I don't know him personally, but I know
him by name.

M: Hm. Although you've such a famed swordsmith in
your birthplace, why did you come down to
Kamakura all the way?

K: Well, in those days I had still led a dissipated
life. I've quite recently resolved to reform
and wanted to be a swordsmith. Please give me
lessons.

M: And how old are you?

K: Well, I'm twenty-seven years old.

M: Twenty-seven? (Counts on his fingers and seems to be lost in thought.)
Just seventeen or eighteen years ago. Ah, time flies like an arrow.

K: What do you mean?

M: Well, I mean to say that time passes on very rapidly.

Kichisuke, it isn't warm enough yet. Put more fuel in it.

("Old as he is, he becomes impatient and puts his hand into the boiling water.")

Meanwhile, Kunitoshi puts more fuel into the boiler.

Masamune puts his hand into the tub and seems to be in deep thought.)

Meanwhile, Kunitoshi puts more fuel into the boiler.

Masamune puts his hand into the tub and seems to be in deep thought.)

M: Oh, it is just right. Come over here, Kichisuke. Now you understand how the bath for me is, so you should keep it in mind.

("He seizes Kichisuke by the arm and thrusts it into the bath-tub.")

Just then Masamune takes Kunitoshi by the hand and puts it into the bath-tub.)

M: Now you understand well how the bath for me is, don't you?
(Kunitoshi seems to be puzzled.)

K: Yes, I understand it well.

M: Now you have learnt my secret of the regulation of hot water, haven't you?

K: Huh? (Runs up to him and puts his hand into the bath-tub when Masamune holds his hand.)

M: Well, keep this regulation of hot water in mind and gain fame again as a swordsmith.
Hey, Rai Taro Kunitoshi.
("He thrusts away Kunitoshi, who gets startled.")

Kuni: Well, then, is the regulation of hot water applicable to that of a sword?
("Kichisuke understands the regulation of hot water.")

M: Do you understand me?

K: Yes.
("He prostrates himself before Masamune.")

K: I appreciate your kindness. You've kindly initiated me into such an important secret, but I wonder why you've known I'm Kunitoshi.
("He asks Masamune the question.")

M: Oh, what a silly thing you say!
Every man to his trade.

I know your antecedents as well as Kuniyuki-dono's violent death.

K: Really?

(Music starts.)

M: When you came here to take service with me for the purpose of becoming a swordsmith, judging from your good looks reminiscent of your childhood, I knew you must be Rai Taro Kunitoshi and thought you would like to learn the secrets of a swordsmith from me and revive the extinct Rai family.

In contrast to my wicked son, I felt pity for you, for you had had a bitter experience in spite of your young age.

I, Masamune, was once your grandfather Rai Kuniyoshi's disciple.

From my childhood I had apprenticed myself to him, so he kindly looked after me like his own son and initiated me into all the secrets handed down from his father to him.

Although I swore before God that I would never initiate nobody by my son into the secrets, I unexpectedly met with my master's grandson just now and taught him the regulation of hot water.

("He repaid his mater's kindness.")

Especially you're in love with my daughter, so I can't regard you as a perfect stranger. However, you mustn't tell this matter to my wicked son.

("Kunitoshi is glad to hear his kind words and resolves to revive the extinct Rai family again.")

K: Now that my father in the other world has forgiven me, I must thank you for your kindness. ("He sheds tears of gratitude. Just then a loud voice is heard from the dressing-room." Just then in the interior -----.)

Danku: Daddy, Daddy! (Calls out. Masamune gesticulates.)

M: Oh, that's my son's voice. Should he notice you, you might have a hard time of it, I'm afraid. Say, Kichisuke. ("He calls Kunitoshi Kichisuke again as the occasion demands.")

Thereupon Kunitoshi starts folding the bath-robe. Just then from the interior -----.

Dan: Daddy, Daddy. (Comes out.) Oh, have you been here?

Now, now, you've become busy. The local magistrate strictly ordered me that you'd have to make the sword and offer it to Rokuhara-dono within today. There is no

time to lose. Now, now, right away, right away.
("Like a past master that he is, he never loses
presence of mind even in such a case.")

Masa: I've been prepared for such an occasion, so I'll
only have to temper the blade in readiness.
Both of you, be ready for the two hammers as
usual.

I'll also dress up formally.

Come on, both of you.

Both: Certainly.

("They leave together.")

With Masamune in the lead, Dankuro and Kunitoshi
go into the interior.

Just then the curtain drops.)

The main stage represents Masamune's workshop covered with sacred straw festoons.

"In the workshop covered with sacred straw festoons Gorobe Masamune is seated in the center with his disciple and son on both sides."

("With music, in the middle Kunitoshi wearing a ceremonial head-gear and dress is seated with a sword on the stand; on the right Dankuro and on the left Masamune are seated wearing the same ceremonial head-gears and dresses respectively.

"They worship on all sides with the sword on the stand."

Just then the three men start tempering the sword.

"As soon as Kunitoshi puts the sword into the bath-tub, smoke rises, which makes everything invisible.

Kunitoshi puts the sword into the bath-tub.

"Dankuro throws away the hammer, falls and suffers, as he has been cut off his right arm by his father.

Hearing his suffering voice, his sister gets startled and runs out of a room."

Meanwhile, Dankuro puts his hand into the bath-tub.

Thereupon Masamune gets startled and cuts off his arm with the sword right away.

Kunitoshi seems to be in deep thought. From the interior O-ren runs out.)

Ren: Heavens! Brother has been cut off his arm. Father, it's too cruel of you to have done so even though he might have made a mistake.

"Father seems to be very much enraged.

Kunitoshi only nurses the injured man with no word.

Severely injured as Dankuro is, he becomes desperate.")

Dan: Hey, Daddy, on what charge did you cut off my arm? Hear me out. Father should hand over his business to his son. However, you didn't tell me the regulation of hot water suitable for making a sword, but cut off my arm.

You're a warder of Hades for me.

Now I've broken off with you, so I'm no more your son.

("Dankuro clings to Masamune, who thrusts him away, seizes him by the nape and holds him down.")

Thereupon Masamune gets startled and cuts off his arm with the sword right away.

Kunitoshi seems to be in deep thought. From the interior O-ren runs out.)

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("Dankuro clings to Masamune, who thrusts him away, seizes him by the nape and holds him down.")

Masa: Hey, Son, don't pretend ignorance.
I know you corresponded with Shibukawa Toma, so
I doubted your mind, though.
Besides, you participated in Daizen's intrigue
and destroyed the Houses of Sonobe and
Kozaki. You assassinated Kuniyuki, didn't
you?

Dan: Oh, I never did such a thing.
Everybody knows Sonobe Saemon had Kuniyuki
filed the sword ~~so~~ so as to curse the world
and offered it to the temple of Kiyomizu.
For what evidence did you put such a blame
on me?

M: Hey, hey, don't pretend ignorance.
As you must know, at the House of Rai they file
a sword on four sides.
When I looked at the sword entrusted with you
which Kuniyuki had made, the sword had been
filed obliquely on three sides, the art of
which had been handed down to me from my
forefathers as a secret of our house.
You must have done so at the request of Daizen.
Since I saw through your wickedness, I pretended
to engage prostitutes and saved gold and silver
coins though I'm over sixty years old, because
I care for your younger sister.

("Needless to say, Father sheds tears on account of his son's evil deed.")

Because of your undutifulness to me I always shed tears.

("He laments when his daughter sheds tears in sympathy with him. Dankuro seems to have repented of his crime.

Hearing the matter in detail, Kunitoshi is also impressed a great deal.")

Dan: I'm quite touched by your profound paternal mind.

Even for the sake of your son you've cut off his arm. Masamune-dono, you're excellent both in mind and in skill.

Now that I've heard your story, I'll have to forgive even my father's enemy.

M: Oh, though Daizen killed your father, my son is as wicked as your father's slayer.

I'd like to have a favor of you, Kunitoshi-dono.

Out of my paternal feeling, the more wicked my son is, the more do I feel pity for him.

Cutting off my son's hand is as sad as taking his life for me, but I've taken off his hand, so it's the same as breaking off with him.

Now that I've broken off with Dankuro, Dankuro and her sister have become perfect strangers to each other.

I hope you'll live in conjugal harmony with my daughter and never separate from her till the end of your life.

When her brother gets recovered from his injury and mends his ways, I hope you'll tell him to forge even a kitchen-knife and gain fame as Tempa Masamune in my place even if I join the majority, Kunitoshi-dono.

("Righteous as Father is, he cannot master his emotion, but bursts out crying as if the charcoal fire of the hearth were going out." All of them seem to be grief-stricken.

"Just then from out of doors waiting-maid Gon reaches there together with the young lady gasping."

With the sound of running feet from the stage passage Gou comes out taking young Lady Usuyuki by the hand and they immediately come to the gate.)

Gou: Excuse me, but I just want to ask your favor.

As you see, we're women.

On the way here we met a rascal and have had a hard time of it.

If you harbor us for a while, we shall be very much obliged to us.

(Thereupon Kuniyuki gesticulates.)

Kuni: Oh, you must have had a hard time of it.

Just a minute, please.

(Comes to the gate and exchanges glances with Gou.) I'm sure you're Gou-dono.

Gou: Oh, you're Kunitoshi-sama. Why are you here?

Kuni: And she is the young lady, isn't she?

(Masamune looks at Y Usuyuki.)

Masa: That's right.

She's really his son Usuyuki-sama.

Kuni: Anyway, please come over here.

("He leads her to the seat of honor.")

He shows Gou and Young Lady Usuyuki into the right and gesticulates.)

Kuni: I regret to say that owing to the confusion of the two houses you've had such a trouble.

Just now I heard from Masamune-dono of the flagrant offender who caused the trouble of the houses and killed even my father.

Danku: Well, I, Dankuro, will tell you of the circumstances in detail, so please listen to me, Father and everyone.

("Injured as he is, he sits upright.")

Meanwhile, Dankuro where injured arm is bandaged by O-ren comes forward thoughtfully.)

Danku: Young Lady, you may recognize me, but I'm Masamune's son Dankuro.
When I was summoned to Rokuhara last spring, greedy ~~xx~~ Daizen -----.
("Had me filed the sword so as to realize his plot and to curse the world.")
It was Daizen that killed Kuniyuki-dono on the spot.
I committed many a crime in co-operation with such a wicked guy, but now I'm terrified at the crimes.
Nemesis has now come and I've been maimed by my father.
("He thinks he has paid the penalty of being undutiful to his father.")
(regret to say that I disowned my father unprecedentedly and turned him out of the house.
Now my father's kind advice has struck me home and I've come to my senses.
Please forgive me for my former undutifulness to you, Father.
("He asks for his father's pardon from the bottom of his heart.")

Masa: Well, then, have you come to your senses?

- Dan: Daddy, I've come to my senses.
- Gou: Dankuro-dono, I'm glad you haven't yielded to wrongdoings and turned over a new leaf after all.
- Usuyuki: I hope you'll prove that Saemon-sama and I were innocent of it.
- Kuni: Don't worry.
We'll harbor you.
("Hearing his words, no wonder the young lady and the others are beside themselves with joy."
The sound of a drum is heard. All of them are lost in thought.)
- Masa: What's that sound of the drum at such a time of the day?
- Kuni: Well, then, they must have sent troops against the young lady.
- Usu: Troops against me, eh?
- Dan: Oh, don't worry.
Although I've lost one arm, I'll drive away the pursuers in the first place, as I've now reformed.
Kunitoshi-dono, you'd better escort the young lady and leave this house right away.

Kuni: Well, I'll have to realize our long-cherished desire together with Saemon-sama as soon as possible.

When I've realized our long-cherished desire, I'll again come back and thank you, my father-in-law. Good-bye until then, Masamune-dono.

Masa: My dear son-in-law, must you go now?

Kuni: I'll tell you good news shortly.

Ren: I'll surely wait for your return, my dear husband.

Kuni: Oh, you needn't worry about me. I'll realize my long-cherished desire before long.
Good-bys.

("Accompanying the young lady, Kunitoshi hurriedly goes away in high spirits.")

Just then Gou takes the young lady by the hand and goes into the right, attended by Kunitoshi. Masamune makes a sign to Dankuro and goes into the interior with O-ren.

"Just then Shibukawa Toma runs up to the place with numbers of his men."

Over there Shibukawa Toma comes out with a great many catchpoles.)

Toma: Come on, boys!

Young Lady Usuyuki for whom we've long been looking ran into this house.

Now is good chance.

Arrest her right away.

(Tries to go into the interior when Dankuro stands in his way.)

Dan: Oh, I won't let you go. Although I, Dankuro, became once a party to Daizen's plot, now that I've mended my ways, I'll put all of you to the sword.

To: Well, then, Dankuro must have changed his mind. Now, arrest him in the first place.

Catchpoles: Certainly.

(With the sound of the drum, all the catchpoles strike at Dankuro, who has a rough-tumble with the treasured sword and poses.

During the scuffle, Dankuro takes the sacred straw festoons, uses them for tucking up his sleeves, takes the sword in his left hand and cuts down all of them with the sword.

After all Toma strikes at Dankuro, who cuts him down and poses.

The sound of the wooden clappers is heard.)

----- CURTAIN -----